NEWSPAPER MAKEUP

by

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NEWSPAPER MAKEUP

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Preface

THIS book, which is based on a series of articles on *Newspaper Makeup* that has been appearing in consecutive issues of the *Linotype News* for several years, has been written at the suggestion of many who have followed those discussions Several have pointed out that no book dealing in detail with the various phases of newspaper makeup is available, and that such a volume could be a valuable aid to active newspaper workers and to teachers and students of journalism

So this is an attempt to point out, with many concrete examples, many of the things that work against attractiveness and legibility in newspapers, and many of the things that make newspapers more attractive and easier to read

Presented, also, is enough history of the physical evolution of newspapers to show what caused them to look as they did many generations ago, and what prompted them to change in appearance from time to time

From the earliest days of journalism to the present, comparatively few newspapers have been original typographically—in a practical and adequate contemporaneous way Tradition, habit, self-consciousness have discouraged originality Just as, in the early days of printing from movable types, printers planned their products to suggest the work of the scribes and illuminators they competed with and hoped to supplant, so newspapers have imitated other newspapers—their bad features along with their better

Even many of our more attractive papers of today—papers that have steadily improved in appearance through the last quarter century or so—continue to employ certain archaic typographic devices that never were particularly effective, as well as other devices that were much more effective in other days than they possibly could be now, but that have been dragged along through generations (and as so much "dead freight") because employing them has become a habit

But the writer has kept in mind that the story is the thing, that

copies of newspapers are utilitarian and transient commodities, that newspaper editors and publishers are not primarily concerned with putting attractive designs on pages; but that alert newspaper editors and publishers will be interested in improving the appearance of their papers if and when they become convinced that it is "good business" for them to do so—that improvement of appearance will help to attract more readers, more advertising, greater profits

No descriptions of the various mechanical processes employed in newspaper making are presented here, except for occasional brief parenthetical remarks, as it seems to this writer that the subject of newspaper makeup is large enough and important enough to deserve an entire volume to itself Besides, many books and pamphlets describing those processes are available, and brief descriptions of most of the processes may be found in encyclopedias or dictionaries

The chief concern of this volume is with the *product* of those processes—with the selection and arrangement of type faces and other units of composition, and with the appearance of the printed newspaper page

Nor is it the purpose of this book to serve as a type catalog, although many type faces are shown and discussed Most of those faces are linotype faces—faces cast in slug form (an entire line at a time) on composing machines called linotypes—as most type lines today are composed by machine

The same principles of selection and arrangement of faces, however, apply whether the faces are composed on the linotype, by hand, or by other machines, and many of the faces, or faces with other names but in the same general categories, are available on various machines and in the form of hand types

In preparing this volume, the writer, who is familiar with the formats of hundreds of newspapers of today, has examined originals, facsimiles or other reproductions of many old newspapers, and has consulted, among many other books on journalism in this and other countries, Isaiah Thomas's *The History of Printing in America*, published by Isaiah Thomas, Jr, Worcester, Mass, 1810, Frederic Hudson's *Journalism in the United States from 1690 to 1872*, Harper & Brothers, 1873; James Melvin Lee's *History of American Journalism*, Houghton Mifflin Company, 1917, and Stanley Morison's *The English Newspaper*, Cambridge University Press, 1932

Many of the illustrations used here are of pages or parts of pages

from the *Linotype News*, which has conducted innumerable typographic experiments and has suggested hundreds of differently composed and arranged newspaper pages But scores of pages or parts of pages from many newspapers also are illustrated—most of them for their good points, some for their historic interest and significance, some for points not so good The writer only regrets that space limitations have kept him from showing many other pages or parts of pages from many other newspapers

In the examples where the *type faces themselves* are the chief points of discussion, detailed descriptions of the faces are given, in the examples where the *arrangements* of the type faces and other units of composition are the main points, rather than the faces themselves, such descriptions are omitted as superfluous

As to phraseology, the writer has attempted a middle course—to be technical enough to be followed accurately and economically by the experienced practitioner of newspaper makeup, and yet to be informal enough to be understood by the less-experienced—no easy dual task But for the benefit of the less-experienced, occasional technical expressions are defined parenthetically as they are encountered and a glossary of technical terms is included toward the end of this volume

But no lists of review questions or suggested exercises are presented, as such items would be of little or no interest to active newspaper workers, and as most teachers prefer to follow review outlines of their own

The column widths given in reference to some of the examples presenting unusual column widths should be regarded as *approximate*, rather than *exact*, widths, as most of those examples are from papers employing stereotyping and as some papers experience greater shrinkage from stereotyping than others

The writer is grateful to Harry L Gage, an officer of the Mergenthaler Linotype Company, honorary president of the American Institute of Graphic Arts, typographer, lecturer and writer on typography and printing processes, for reading this manuscript and offering helpful suggestions, to C H Griffith and Walter B Patterson, well-known Mergenthaler executives with rich backgrounds of printing experience, for reading and commenting on the script, and to Paul A Bennett and Robert Stumpf, typographers with the same company, for cooperating in the planning of the format of this volume

The writer is grateful, too, to Julien J Soubiran, president of the Horan Engraving Company of New York City, who supplied nearly a score of the engravings shown in Chapters 14 and 29

To F T Denman of New York City credit is due for having suggested the arrangement of some of the front pages from the *Linotype News* reproduced in Chapters 23 and 24

Gerry Powell of New York City designed the series of folders presenting comparative showings of pages from "The Ordinary Newspaper" and "The Distinguished Newspaper," some pages from which are shown in Chapters 16, 29, 38 and 42

To A H Burns, mechanical superintendent of the *New York Herald Tribune*, and to O Alfred Dickman of the advertising department of that paper, thanks are expressed for having made it possible for the writer to examine consecutive copies of the *Tribune* from its inception to its merging with the *New York Herald*, and for reading certain chapters of the manuscript, and to John E Martin, production manager of the *New York Sun*, for providing plates of heads from back issues of the *Sun*

And the writer expresses his indebtedness and thanks to all individuals and publications quoted in the chapters that follow, for permission to quote

JOHN E ALLEN

NEWSPAPER MAKEUP

I

The Importance of Attractive, Legible Makeup

BOOKS, we were told in childhood, should not be judged by their covers Perhaps they should not be, but they often are People and things *are* judged by appearances They are judged instantly—favorably or otherwise Such judgments may be erroneous and only temporary, but first impressions are tenacious

To make a favorable first impression, a newspaper must be attractive physically For the dress of a paper—its physical makeup—is seen, and liked or disliked, before its contents can be appreciated

While attractive appearance cannot make the contents of a poorly written and edited newspaper better, it can make a well-written and well-edited paper doubly effective

But what, in a newspaper, constitutes physical attractiveness? One type of reader likes vigorous headlines, another prefers more restrained display faces

But virtually all newspaper readers are agreed as to one requisite of physical attractiveness in a paper—the chief requisite—*legibility* They want their newspapers to be easy to read—at least as easy as is reasonably possible

Millions of newspaper readers today, particularly in large cities, do most of their reading in a hurry, on the way to and from business—in vibrating commuters' trains, jolting buses, crowded and dimly lighted subways, swaying and jerking surface cars If they are to get much from their papers, they must get it quickly

Even in small towns and rural communities, where people are supposed to have more time for newspaper reading, whether they

actually do or not, legibility is an important asset to a newspaper For not always are reading conditions in such places of the best, and many of the newspaper readers there are elderly people who have retired from more bustling centers, and whose eyesight is not good

Important, however, as legibility is, comparatively few newspapers are as easy to read as they could be—in a practical, profitable way—or as attractive otherwise

Many newspaper publishers who have spent millions of dollars to modernize their plants keep on turning out newspapers with main news heads that look about the same as they did a generation or two ago and that are just as hard to read and otherwise unattractive now as then, despite the fact that more appropriate type faces are available

Magazine publishers, as a class, have been more progressive in this respect Imagine an influential magazine of today—a magazine that hoped to be influential—greeting its readers through a typographic plan of thirty years ago! Who would buy it? A few enthusiasts, perhaps, but not the average magazine reader Magazine publishers, even the most conservative, know this That is why they employ attractive front covers, attractive type faces, attractive typographic and art plans —attractive in a modern way They know that such things catch and hold the attention of magazine buyers

Big advertisers of today, with comparatively few exceptions, would not think of trying to sell today's merchandise as they did a generation or two ago Some alert advertisers, it is true, have revived and are using to good effect certain typographic and pictorial treatments employed in advertising many years ago, but even "modernistic" advertising, based, as much of it is, on lines that waxed and waned in a bygone era, has unmistakable touches of today about it

Candy manufacturers offer their products in new and more attractive containers, so do perfume makers, soap makers, food manufacturers—hundreds of other manufacturers But most newspapers—even many that stress editorially the importance of keeping up with the times—look much the same today in their news and editorial columns as they did many years ago

Compare today's advertising columns of metropolitan newspapers with their advertising columns of no more than ten years ago In most cases a decided change for the better typographically will be observed in today's

Then compare today's news and editorial columns of the same

papers with their news and editorial columns of ten, twenty or even thirty years ago. Comparatively little improvement will be noticed, at least as to headline faces.

Many newspaper publishers have changed body faces in recent years, and in most cases for the better. Certain body faces available today meet newspaper-printing conditions of the present much more effectively than could the best that were obtainable, say, in 1926.

But how about the news heads of newspapers—the lines that have so much to do with the appearance of a paper? How many publishers have improved the appearance of their news heads in the last twenty years?

Comparatively few.

Even many a new paper, with a chance to begin where so many older journals might well have left off, patterns its appearance after some paper that has been using the same head faces for a generation, or entrusts the important task of dress selection to too many people, and not always well qualified, who often throw together a type dress the various elements of which clash with each other and which causes the paper to be heavily handicapped in appearance from the start.

How would an office building look, a house, a church, a school, if designed by several people with only a superficial knowledge of architecture, and particularly if the plan agreed on and carried out incorporated several different and unrelated sets of ideas?

Yet the appearance of many a newspaper suggests such a structure—many a paper published from an expertly planned and handsome building—many a reputable and well-edited paper copiés of which are seen by thousands of people who never see the fine structure from which the copies come, nor meet the ones who produce them, but who, consciously or otherwise, judge the paper and the people behind it by the printed copies they see and read.

An effective head schedule does not "just happen." It is the result of the efforts of one person or closely working group of persons thoroughly familiar with and agreed on certain fundamentals of newspaper makeup and striving for a definite preconceived objective.

Any section of such a schedule will be consistent throughout. (The word *section* is used here with the thought of big newspapers in mind—papers which, because of their large size, might well employ one kind of head dress for their general-news columns, another kind for their

"In my judgment, good taste and good form speak as well for a newspaper as for a man Nothing pays a man better than fine character and an outward appearance that befits that character Nothing pays better in the newspaper business than worth and character Make your appeal to the best people and deserve their confidence and support and you will be a sure winner Be a gentleman among newspapers But, to be recognized as a gentleman, one must really be a gentleman and dress like a gentleman, which your paper does not"

Another reason why many newspapers might well be more particular about their appearance than they are is that national advertisers or their agents, in the absence of authentic data as to circulations, reader interest and buying power represented by newspapers in the territories the advertisers wish to cover, often select the better looking paper in a town and pass up the less attractive

As the editor of the *Imperial Type Metal Magazine* observed in that publication, in writing of the growing volume of national advertising that has been appearing in American newspapers in recent years

'The agency men and other advertising executives who were used to scrutinizing magazines and other mediums with high-class production standards were sensitive to newspaper appearance

"It soon became apparent that while the local store chose its media on what it knew of circulation and reader interest, the national space buyer, working at a distance, was swayed in many cases by which was the better looking paper in a town Besides this the actual material submitted by the national advertiser called for exacting production methods He expected it and payment came much more promptly and gracefully when he got what he wanted"

Careless makeup can be costly—by wasting space, and by discouraging readers and advertisers An attractive makeup not only attracts readers and advertisers but often helps to minimize production costs

These statements are proved by many specific demonstrations in the chapters that follow

· 2 ·

Page Sizes and Column Widths

EARLY-DAY NEWSPAPERS were considerably smaller than most newspapers of today They contained fewer pages which were seldom larger than those of our present-day tabloids (which, of course, are not at all new as to page size), and they presented fewer columns and fewer words to the page With the exception of the title lines (now usually called nameplates) at the tops of front pages, and occasional heads seldom larger than our 14-point faces of today, they employed no display types, although many early-day news-pamphlets presented display lines on their title pages And even the most pretentious early-day papers rarely used pictures with stories

Although the Chinese are supposed to have printed from blocks many centuries ago, and Europeans to have used similar methods in the twelfth century for the ornamenting of fabrics, and in the fourteenth century for the printing of playing cards, printing as we think of it today began with the invention of movable types about the middle of the fifteenth century "This invention," according to the Funk & Wagnalls *Standard Dictionary*, "is probably due to Laurens Janszoon Coster of Haarlem, but Johann Gutenberg, with the aid of Johann Fust and Peter Schoeffer of Germany, is generally credited with being the first to put it to practical use"

What is said to be the earliest known wood-cut, one picturing Saint Christopher carrying the infant Christ, from the Chartreuse of Buxheim, Bavaria, did not appear until 1423

For that matter, though, what is stated by the *Standard Dictionary* to have been the first newspaper as we use that term today—although daily bulletins are said to have been issued in Rome as early as 691

Numb. 1

PUBLICK OCCURRENCES

Both *FORREIGN* and *DOMESTICK*.

Boston, Thursday *Sept.* 25*th* 1690

IT is *designed*, that the Country shall be *furnished once a month* (or if any Great of Occurrences happen, oftener,) *with an Account of such considerable things as have arrived unto our Notice*

In order hereunto, the *Publisher will take what pains he can to obtain a* Faithful Relation *of all such things, and will particularly make himself bound to such Persons in* Boston *whom he knows to have been for their own use the diligent Observers of such matters*

That which is herein proposed is, First, *That* Memorable Occurrents *of* Divine Providence *may not be neglected or forgotten, as very too often are* Secondly, *That people every where may better understand the Circumstances of Publique Affairs, both abroad and at home, which may not only divert their* Thoughts *at all times, but at some times also to assist their* Businesses *and* Negotiations

Thirdly, *That some thing may be done towards the* Curing, *or at least the* Charming *of that* Spirit of Lying, *which prevails amongst us, whereby nothing should be asserted, but what we have reason to believe is true, repairing to the best fountains for our Information. And where there appears any* material mistake *in any thing that is collected, it shall be* corrected *in the next*

Moreover, the Publisher of these Occurrences *is willing to engage, that whereas, there are many* False Reports, *maliciously made, and spread among us, if any will minded person will be at the pains to trace any such* false Report *so far as to find out and Convict the* First Raiser *of it, he will in this Paper (unless just Advice be given to the contrary) expose the Name of such person, as* A malicious Raiser of a false Report *It is Supposed that none will dislike this Proposal, but such as intend to be guilty of so villanous a Crime*

THE Christianized *Indians* in some parts of *Plymouth*, have newly appointed a day of Thanksgiving to God for his Mercy in supplying their extream *and pinching Necessities under their late want* of Corn & for His giving them now a prospect of a very *Comfortable Harvest*. Their Example may be worth Mentioning

'Tis observed by the Husbandmen, that altho the With draw of so great a Strength from them, as what is in the Forces lately gone for *Canada* made them think it almost impossible for them to get well through the Affairs of their Husbandry at this time of the year, yet the season has been so unusually favourable that they scarce find any want of *the many hundreds of hands that are gone* from them, which is looked upon as a Merciful Providence

While the barbarous *Indians* were lurking about *Chelmsford*, there were missing about the beginning of this month a couple of Children belonging to a man of that Town, one of them aged about eleven, the other aged about nine years, both of them supposed to be fallen into the hands of the *Indians*

A very *Tragical Accident* happened at *Water Town*, the beginning of this Month, an *Old man* that was of somewhat a Silent and Morose Temper, but one that had long Enjoyed the reputation of a *Sober* and a *Pious Man*, having newly buried his Wife. The Devil took advantage of the Melancholly which he thereupon fell into, his Wives discretion and industry had long been the support of his Family, and he seemed hurried with an impertinent fear that he should now come to want before he dyed though he had very careful friends to look after him who kept a strict eye upon him, least he should do himself any harm But one evening escaping from them into the Cow house, they there quickly followed him found him *hanging by a Rope*, which they had used to tye their *Calves* withal, he was dead with his feet near touching the Ground

Epidemical *Fevers* and *Agues* grow very common, in some parts of the Country, whereof, tho' many dye not, yet they are sorely unfitted for their imployments: but in some parts a more *malignant Fever* seems to prevail in such sort that it usually goes thro a Family where it comes, and proves *Mortal* unto many

The *Small pox* which has been raging in *Boston*, after a manner very Extraordinary is now very much abated It is thought that far more have been sick of it then were visited with it, when it raged so much twelve years ago, nevertheless it has not been so Mortal, The number of them that have

EXAMPLE 1

B C , concerning the movements of the Roman armies—did not appear until 1566, when the Venetian government issued its *Notizie Scritte*, which "might be read on payment of a gazetta, a small coin, whence our word gazette"

"But," states Frederic Hudson, in his *Journalism in the United States from 1690 to 1872*, "if we may believe *Galignani's Messenger*, always a reliable chronicler, neither Venice nor London have any claims to this great honor of issuing the first newspaper According to a statement in the *Messenger*, a paper called the *Gazette* was printed as early as 1457 in Nuremberg, Bavaria" Regarding the name *Gazette*, Hudson continues 'Some hold that the name comes from the Italian word *gazza* or *gazzara* which means a magpie, a chatterer, a gossip and not from the small piece of money called *gazetta*"

What is sometimes referred to as the first newspaper in our own colonies was issued September 25, 1690 when *Publick Occurrences* of Boston appeared (See Example 1) That paper, however, was suppressed before a second issue could be circulated

That first (and only) number of the "first newspaper" published in what is now the United States consisted of four pages about 7¼ inches wide by 11⅜ inches deep, with the fourth page blank The body type was about the size of our 12 point of today, in columns about 17 picas wide, with two columns to the page And the columns were separated by strips of white space, rather than column rules The main lines of the title were in two sizes of roman capitals, the first line about 24 point, the second about 36 point Two three-line initial letters were employed on the first page At the bottom of page three was a credit line reading "Boston, Printed by R Pierce, for Benjamin Harris, at the London-Coffee-House 1690"

What is more generally referred to as the first newspaper in our colonies, and one that existed seventy-two years, was the *Boston News-Letter*, which first appeared April 24, 1704 (See Example 2)

The first number of that paper consisted of two pages about 8 inches wide by 11¾ inches deep The body type was about the size of our 11 point of today, in columns about 19 picas wide, two to the page, and separated by column rules (Isaiah Thomas said of that issue "It is printed on half a sheet of pot paper, with a small pica type, folio") The title line was in roman capitals and lower-case about 36 point in size Below the title line and above the date line appeared the significant statement, in old-english between a pair of light rules,

N. E. Numb. 1

The Boston News-Letter.

Published by Authority.

From Monday April 17 to Monday April 24. 1704

London Flying-Post from December 24. to 26. 1703

LEtters from *Scotland* bring us the Copy of a Sheet lately Printed there, Intituled, *A Seasonable Alarm to Scotland. In a Letter from a Gentleman in the Country to his Friend in the Country, concerning the present Danger of our Kingdom and of the Protestant Religion.*

This Letter takes Notice, That Popish Priests swarm in that Nation, that they trample more avowedly than formerly, and that of late many Scores of Priests & Jesuits are come thither from France, and gone to the North to the Highlands & other places of the Country. That the Ministers of the Highlands and North give in large Lists of them to the Committee of the General Assembly, to be laid before the Privy-Council.

It likewise tells us, that a great Number of other ill-affected persons are come over from *France*, under pretence of accepting her Majesty's Gracious Indemnity, but in reality, to increase Divisions in the Nation, and to entertain a Correspondence with *France*. That their ill Intentions are evident from the talking big their owning the Interest of the pretended King *James* VIII. their secret Cabals, and their buying up of Arms and Ammunition, wherever they can find them.

To this is added the late Writings and Actings of some disaffected persons, many of whom are for that Pretender; that several of them have declared they had rather embrace Popery than conform to the present Government; that they dare not pray for the Queen, but use the ambiguous word Sovereign, and some of them pray in express Words for the King and Royal Family, and the charitable and generous Prince who has shew'd them so much Kindness. He likewise takes notice of Letters, not long ago found in Cypher, & directed to a Person lately come thither from St *Germains*.

He says that the greatest Jacobites, who will not oblige themselves by taking the Oaths to Her Majesty, do now with the Papists and their Companions from St *Germains* set up for the Liberty of the Subject, contrary to their own Principles, but merely to keep up a Division in the Nation. He adds, that they aggravate those things which the People complain of, as to *England's* refusing to allow them a freedom of Trade, &c. and do all they can to foment Divisions between the Nations, & to obstruct a Redress of those things complained of.

The Jacobites, he says, do all they can to persuade the Nation that their pretended King is a Protestant in his Heart, tho' he dares not declare so, while under the Power of *France*, that he is so acquainted with the Mistakes of his Father's Government, will govern as more according to Law, and endear himself to his Subjects.

They magnify the Strength of their own Party, and the Weakness and Divisions of the other, in order to facilitate and hasten their Undertaking; they argue themselves out of their Fears, and into the highest assurance of accomplishing their purposes.

From all this he infers, That they have hopes of Assistance from *France*, otherwise they would never be so impudent, and he gives Reasons for his Apprehensions that the *French* King may send Troops thither this Winter, 1. Because the *English* & *Dutch* will not then be at Sea to oppose them. 2. He can then hardly spare them, the Season of Action beyond Sea being over. 3. The Expectation given him of a considerable number to joyn them, may incourage him to the undertaking, with fewer Men, if he can but send over a sufficient number of Officers with Arms and Ammunition.

He endeavours in the rest of his Letters to answer the foolish Pretences of the Pretender's being a Protestant, and that he will govern in accordance to Law. He says, that being bred up in the Religion and Principles of *France*, he is by Education a bitter Enemy to our Liberty and Religion. That the Obligations which he and his Family owe to the *French* King must necessarily make him to be wholly at his Devotion, and to follow his Example, that if he sit upon the Throne, the three Nations must be obliged to pay the Debt which he owes the *French* King for the Education of himself and his Entertainment as his supposed Father and his Family. And since the King must restore him by his Troops, if ever he be restored, he will see to secure his own Debt before those Troops leave *Britain*. The Pretender being a good Proficient in the *French* and *Romish* Schools, he will never think himself sufficiently avenge'd but by the utter Ruine of his Protestant Subjects, both as Heretics and Traitors. The late Queen his pretended Mother, who in cold Blood when she was Queen of *Bohemia*, adventured to turn the West of *Scotland* into a hunting-Field, will be then for doing so by the greatest part of the Nation, and no doubt, as it Points to have her pretended Son educated to her own Mind. Therefore, he says, it were a great Madness in the Nation to take a Prince bred up in the horrid School of Ingratitude, Persecution and Cruelty, and filled with Rage and Envy. The *Jacobites*, he says, both in *Scotland* and at St *Germains*, are impatient under their present Straits, and knowing their Circumstances cannot be much worse than they are, at present, are the more inclinable to the Undertaking. He adds, That the *French* King knows there cannot be a more effectual way for himself to arrive at the Universal Monarchy, and to ruine the Protestant Interest, than by setting up the Pretender upon the Throne of Great *Britain*, he will in all probability attempt it, and tho' he should be persuaded that the Design would miscarry in the close, yet he cannot but reap some Advantage by embroiling the three Nations.

From all this the Author concludes it to be the Interest of the Nation, to provide for Self defence; and says, that as many have already taken the Alarm, and are furnishing themselves with Arms and Ammunition, he hopes the Government will not only allow it, but encourage it, since this Nation ought all to appear as one Man to the Defence

EXAMPLE 2

"Published by Authority" The old-english was about 18 point in size The days of the week, too, in the date line, were in old-english, with the rest of the line in roman One five-line initial was used at the beginning of the first story on the first page, and three two-line initials were employed on the second page At the bottom of the second page was a credit line reading "Boston Printed by B Green Sold by Nicholas Boone at his Shop near the Old Meeting-House"

John Campbell, postmaster of Boston, was the first proprietor and publisher of the *Boston News-Letter*, and Nicholas Boone was associated with him only a short time

There were not so many newspaper readers in any country in 1704, or even a hundred or a hundred and fifty years later, as now, of course, the transmission of news from one country to another, even from one section of a country to another section, was much slower then than at present, and the business of producing the papers themselves involved slow and laborious work by hand

Many an early-day paper was produced by one man (often a scholarly craftsman who was proud to be known as a printer) or one man and a single apprentice, or "devil" They were the ones who gathered, wrote, set and printed the contents of the paper—set it by hand, printed it on hand-made paper, from ink prepared by hand on the premises, and on presses operated by hand And the printer's name, with the title of printer, as we have seen, usually appeared on the paper—quite commonly on the first or last page

Naturally enough, then, as early-day news-pamphlets and newspapers were shaped throughout by printers—craftsmen who, though men of many interests, expressed themselves chiefly as printers—as printers of books—early-day news-pamphlets and newspapers had a "bookish" appearance In fact, the early-day news-pamphlet *was* a book The same types that were used for books in the more conventional sense were used for news-pamphlets—the same line widths, the same presses, the same kinds of ink, and the same kinds of paper The news-pamphlet usually was a quarto—a fairly large sheet folded twice into eight comparatively small pages, the first page a title page And the newspapers that succeeded the news-pamphlets usually were half sheets, of two pages, or were folios—fairly large sheets folded once into four comparatively large pages—with two columns of type to the page

This writer has a series of old London newspapers—nearly one hundred and fifty consecutive copies dating from April 24, 1786—which have come down through the years with little deterioration, and which, with the exception of words containing unfamiliar long "s's" and certain obsolete phrases, still are easy to read And he is familiar with copies of other newspapers considerably older, but which, like the papers just referred to, still are in good condition, whereas even file copies of many newspapers printed no more than seventy-five or even fifty years ago have become brittle and discolored with the years, and the inks used for their printing appreciably faded

Up to about the middle of the nineteenth century most newspapers were printed on paper made from rags Such paper was quite expensive, and, moreover, the many newspapers which by that time had come into being were consuming it at a rate of speed that threatened soon to exhaust the available supply, as the paper-makers were finding it difficult to secure enough rags to meet the demands for rag paper

For more than one reason, then, newspaper producers were willing enough to change from the higher-priced paper they had been using to the cheaper substitutes that began to appear—first in the form of newsprint made from straw, and later in the form of our newsprint of today, made chiefly from wood pulp

However, it is not the purpose here to discuss at length the physical qualities of early-day newspapers, nor to suggest that papers of today should be published to be read in the dim future (Some newspapers of the present, of course, do turn out a limited number of copies of each issue on high-grade paper and making use of a good quality of ink, for their own files, public libraries and private collections)

The chief points to be noted are that early-day newspapers in general were set in larger types than those generally used for the body matter of news stories today, in wider columns—usually no more than two, three or four to the page, and in many instances with strips of white space between the columns, rather than column rules—and on pages considerably smaller than the size employed by many newspapers of today

With the speeding up of transportation, printing machinery and human life in general, the producers of newspapers naturally found it possible to compose, print and distribute papers much more quickly than before Moreover, they had much more news to present than pre-

viously, and desired to present it before an increasing number of competitors could do so

These things, coupled with a growing interest in news on the part of more and more readers and a greater willingness on the part of more and more merchants and others to advertise in papers, brought about the shifting of newspaper making from a *printing* to a *publishing* basis

(In many instances postmasters—often men with only a superficial knowledge of printing, but in direct contact with various news sources through the couriers who passed their stations—established small presses and published small papers more or less regularly while their postmasterships lasted In many more instances politicians and booksellers became the financial backers of newspapers, and merely employed the owners of printing plants to do their printing for them)

With non-printers becoming the guiding spirits of journalism, and with printers, as printers (although many of them left the workroom for the sanctum and the counting house), beginning to play subordinate roles newspapers began to lose their "bookish" appearance

The desire of those in control to meet or surpass competition—to run as much advertising and news, along with editorial comment, or propaganda, as they could cram into each issue—gradually brought about marked changes of makeup

The elaborate margins that characterized earlier newspapers were abandoned as being too costly Smaller type sizes took the place of the larger faces formerly used, with a corresponding narrowing of column widths, with more and deeper columns, and with less leading (pronounced ledding) between the lines Column rules on narrower bodies *took the place of the wider* strips of white space or wider-shouldered rules formerly used between columns, as reduced strips of white failed to separate the columns as satisfactorily as did the narrow and space-saving rules

In Great Britain in 1712 some pronounced changes of makeup took place August 1, 1712, a stamp tax was placed on newspaper paper—a tax of ½d on a half sheet or smaller, and 1d on a sheet larger than a half sheet To hold down production costs, many newspaper owners at first crowded their pages They reduced the depths of their title lines, narrowed their margins, and employed smaller body types But soon the proprietors of several British papers found a flaw in the tax ruling and went to six pages (using one and one-half sheets), as the law made

no provision for the taxing of papers consisting of more than one sheet Many of the six-page papers had a page size a little smaller than that of our own *Publick Occurrences*, with two columns to the page, employed comparatively deep title lines, wide margins, and, in some cases, body types as large as our 14 point, and leaded—to pad out beyond four pages to escape the tax

However, in 1725, the tax ruling was amended to cover papers consisting of more than one sheet, and the six-page papers were taxed for one and one-half sheets Consequently, there was a shifting back to four crowded pages—pages usually about two inches wider than the pages of the six-page papers, but less than eleven inches deep, and with two wider columns, in smaller types, to the page

Although the tax on British newspapers was originally planned to run only thirty-two years, it was in effect as recently as the beginning of our own Civil War days

By 1816 the tax had been so increased (and it continued unusually high until 1836, because of the Napoleonic Wars) that many British papers began to use the equivalent of our 6-point faces By that time there were actually three taxes—a stamp tax, a paper tax, and a tax on each individual advertisement run By that time, too, several British papers had adopted modern type faces proportionately heavier than the old-style faces formerly used, with the result that the pages were considerably blacker than before

In 1853 the tax on advertisements was removed, in 1855 the stamp tax was discontinued, and in 1861 the tax on paper was abolished, with the result that several British papers began to undo some of their crowding, and many other cheaper papers were established

The British stamp act proposed for newspapers published in the American colonies, along with a proposed tax of two shillings on each advertisement run, had little direct effect on newspaper makeup in this country, although it caused some American papers to cease publication temporarily That stamp act, planned to take effect November 1, 1765, was repealed March 18, 1766, and it is doubtful if any of our colonial newspapers used any stamped paper or paid any advertising tax

Some papers appeared for a while without their customary title lines or addresses, and others stated prominently in print "No Stamped Paper To Be Had"

Thursday, October 31, 1765 (the day before the stamp act was supposed to go into effect), William Bradford of Philadelphia presented his *Pennsylvania Journal* as suggested by Example 3

The three other pages of that issue were also given "mourning-rule" treatment And at the bottom of column three on the last page, under a cut of a coffin, appeared the statement "The last remains of the *Pennsylvania Journal*, which departed this life the 31st of October, 1765, of a stamp in her vitals, aged 23 years"

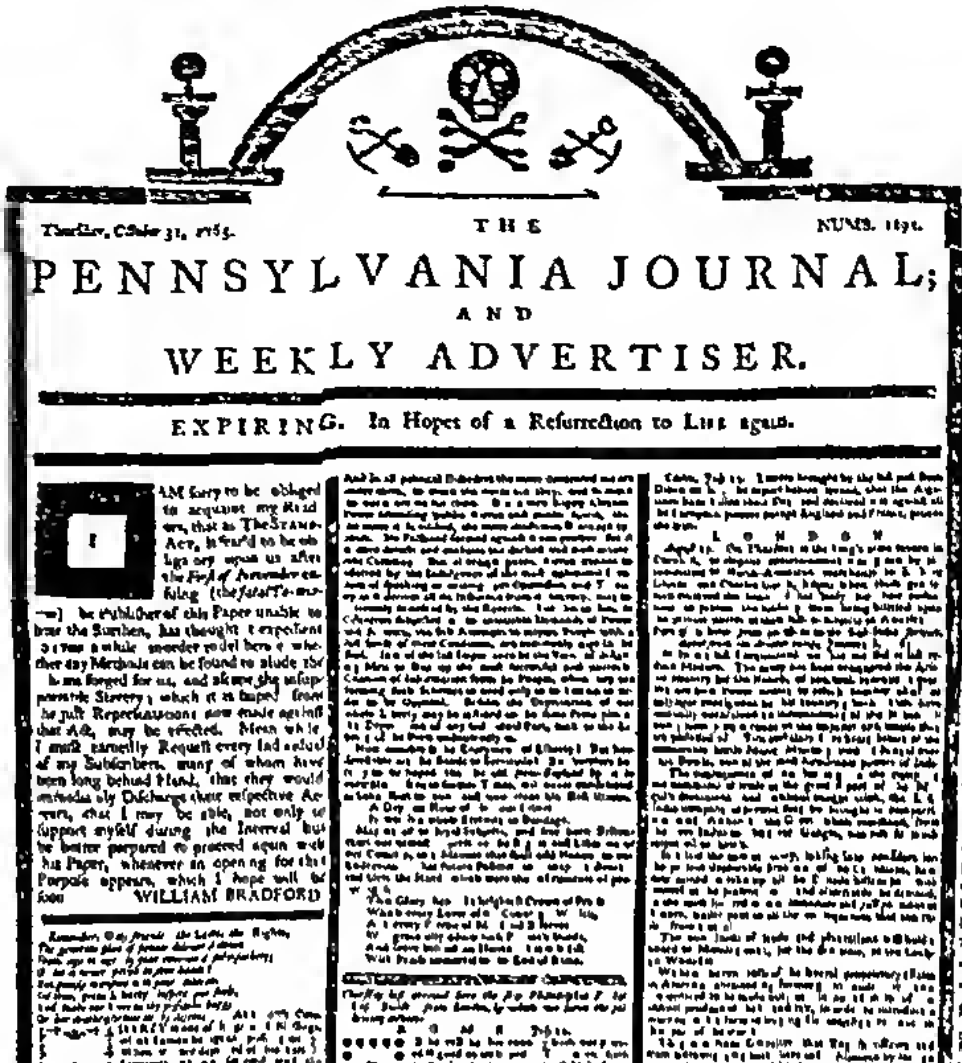
However, the *Pennsylvania Journal* continued to appear in its customary way

But certain taxes imposed on newspapers by our colonies themselves, and, later, by the federal government, did have a bearing on makeup here—in many instances made for a tightening of pages

The Provincial Legislature of Massachusetts imposed a tax of ½d the copy on each newspaper printed in Massachusetts from April 30, 1755, to May 1, 1757 The colony of New York imposed a like tax on New York papers from January 1, 1757, to December 31, 1759 Other taxes were imposed on Massachusetts papers from March 18, 1785, to July 2, 1785, and a tax was placed on each advertisement run in Massachusetts newspapers from July 2, 1785, until early in the year 1788 From September 30, 1842, to September 30, 1848, Virginia taxed its newspapers, but limited the tax to ten dollars or less a year on any one paper, depending on the subscription price The lower the subscription price, the lower the tax While our Civil War was going on, the federal government taxed newspapers on the gross receipts from advertising, but all such taxes were removed March 2, 1867

As more and more advertising began to appear in newspapers in this country, with a corresponding increase in the amount of news presented, page sizes kept getting larger and larger

As even the fastest presses in use several generations ago were ever so much slower than presses of today, it was considered, in many instances, more expedient to increase the page size than the number of pages, as the actual printing of a larger sheet—the pressroom part of the work—took no longer, or little longer, than the printing of a smaller sheet Besides, many publishers considered the larger sheets more impressive than the smaller



Thursday, October 31, 1765. THE NUMB. 1890.

PENNSYLVANIA JOURNAL;
AND
WEEKLY ADVERTISER.

EXPIRING. In Hopes of a Resurrection to Life again.

EXAMPLE 3

The old hand press had a capacity of only about 200 impressions an hour, or 100 sheets printed on both sides Thus only 100 four-page papers printed two pages at a time could be turned out in an hour from such a press Even when the first cylinder presses and steam power began to be used for the printing of newspapers, early in the nineteenth century, no more than 2,000 impressions an hour could be run off by one pressman, who still was obliged to feed separate sheets of paper by hand Later, cylinder presses were developed to accommodate as many as ten hand-feeders and had a capacity of ten times 2,000 impressions, or 10,000 sheets printed on both sides But it was not until the latter part of the nineteenth century, when stereotyping —experimented with with indifferent success early in the eighteenth century, but practically applied by several American newspapers shortly before the Civil War—had been developed to a high point of efficiency, and the web perfecting rotary press, which was electrically driven and automatically fed from rolls of newsprint, also had been highly developed, that it was possible to print newspapers of many pages at a high rate of speed Modern stereotyping methods, of course, make it possible to produce duplicate plates from original page forms quickly, and the duplicates can be printed from simultaneously and speedily on one or several modern press units

And thus the size of the newspaper page grew, until it reached the stage of the "blanket sheets" of our more recent forefathers—papers with as many as nine or more columns 13 or 14 picas wide to the page and several inches deeper than the columns of most newspapers of today

One of these "blanket sheets," the *Morning Courier and New-York Enquirer*, attained a page size of 27 by 32½ inches, with eleven columns to the page, each column a little more than 14 picas wide The issue for January 1, 1851—typical of many issues of that paper—appeared with eleven columns on each of its four pages, with the first five columns of the front page filled with small advertisements, most of them beginning with two-line initial letters And many similar advertisements appeared on the other pages Double oxford rules were used above and below the front-page date line

Eight and one-half years later, however, July 4, 1859, an ambitious journalist from Boston, George Roberts, published one issue of a paper

in New York City designed to set a high mark for "blanket sheet" papers His *Illuminated Quadruple Constellation* embraced eight pages, with a page size of 35 by 50 inches, with thirteen columns to the page, each column about 13½ picas wide As suggested by Example 4, columns one and thirteen of the front page were high columns The nameplate, an elaborate affair eleven columns wide, was eight inches deep Ten other engravings were employed on the page, including large cuts of President Buchanan, Edward Everett, and the Reverend Henry Ward Beecher Many other engravings were run on the inside pages, along with considerable verse, and quite a number of advertisements

In a preface that began at the top of the first high column on the front page, the editor and publisher stated

"We do not wish to conceal the honorable pride which we take in this magnificent sheet It is the offspring of Invention, Taste, Enterprise and herculean Industry, it is without a compeer or rival, it cannot be excelled in its mammoth dimensions—because a sheet of any greater length and breadth would be absolutely unmanageable The elephant might be caught, but what would you do with him? It cannot be excelled in its typographical beauty—in its artistic splendor—in its general imperialism of thought and design It will be the pride of every true-hearted American and the wonder of Europe Does language like this cause you to call us 'vain'? So be it But it is not vanity that irradiates our brow, it is honest pride—pride such as Michael Angelo felt when he gazed on his St Peter's—pride such as thrilled Napoleon when he beheld the Simplon conquering with its enormous and fearless length the terrible Alps

"We were the pioneers in this extraordinary enterprise, of which the old *Boston Notion* is the monument That sheet, superb as it is, pales its fires before the *Illuminated Quadruple Constellation*

"Then, with our great Artists, Poets, Prose Writers and Printers who have been engaged with us, we offer this glorious Typographical Tribute on the shrine of Patriotism, and in the atmosphere now hallowed by the Glorious Fourth, exclaim, in the words of Ross Wallace, 'The Love of Country Is the Love of God' "

In ten columns on the front page of the *Constellation* appeared a story continued from the fourth page—a "break-back" arrangement that would seem inexcusable now—but the *Constellation* introduced

ILLUMINATED QUADRUPLE SHEET.
The Constellation.
Price Fifty Cents.

EXAMPLE 4

the front-page continuation by stating that inasmuch as pages one and eight were printed last, "we placed the first part of these 'wonderful discoveries' on Page Four, to which the reader's attention is directed before commencing here " The story was a reprint of the "Moon Hoax" tale published by the *New York Sun* in 1835

A half dozen and more "story-advertisements," a book notice, an essay, three sets of verses, and several pieces of miscellany appeared on the front page, but nothing that now would be regarded as straight news Several of the engravings on the front and other pages were from the volume referred to in the book notice, "The History of the United States, for Families and Libraries," by Benson J Lossing Extra shoulders of white space were used with all column rules

A few somewhat modified "blanket-sheet" newspapers still are being published in this country And a great many papers in other countries still appear with most of their columns 14 picas or more in width

But the "blanket sheets" were too unwieldy to be popular with many newspaper readers, and, with the coming of faster presses and improved stereotyping, newspapers began to revert to smaller page sizes—but to print more pages to the copy, and to employ narrower columns than before

Not so many years ago, the 13-pica column was regarded as the standard width for newspapers in this country, and quite a number of weeklies here still adhere to that standard

But our dailies, most of them, kept on reducing column widths So, too, did some of our weeklies

However, while newspapers in general many years ago tended steadily to become larger as to page size, as well as to present more and narrower columns to the page, many an individual newspaper changed from smaller to larger and from larger to smaller several times in the course of its existence Sometimes these changes of format were made necessary by a temporary shortage of paper of a certain size, sometimes by a pronounced falling off or decided increase of advertising patronage, sometimes by a change of press equipment, sometimes by a change of ownership and the application of new ideas

It should be interesting here to trace, sketchily, with occasional interruptions, the physical evolution of one of our most attractive

metropolitan dailies of today—a newspaper that has undergone many changes of format—the *New York Herald Tribune*

Although the *Herald* was launched by James Gordon Bennett May 6, 1835, six years before Horace Greeley first issued the *Tribune*, and the papers were not merged until March 19, 1924, this study is confined to the *Tribune* and the *Herald Tribune*

One reason for this, obviously, is that the physical evolution of one of these papers can be sketched more briefly than that of both could be, and another reason is that, with the merging of the papers, the *Herald Tribune* continued to follow the format of the *Tribune*

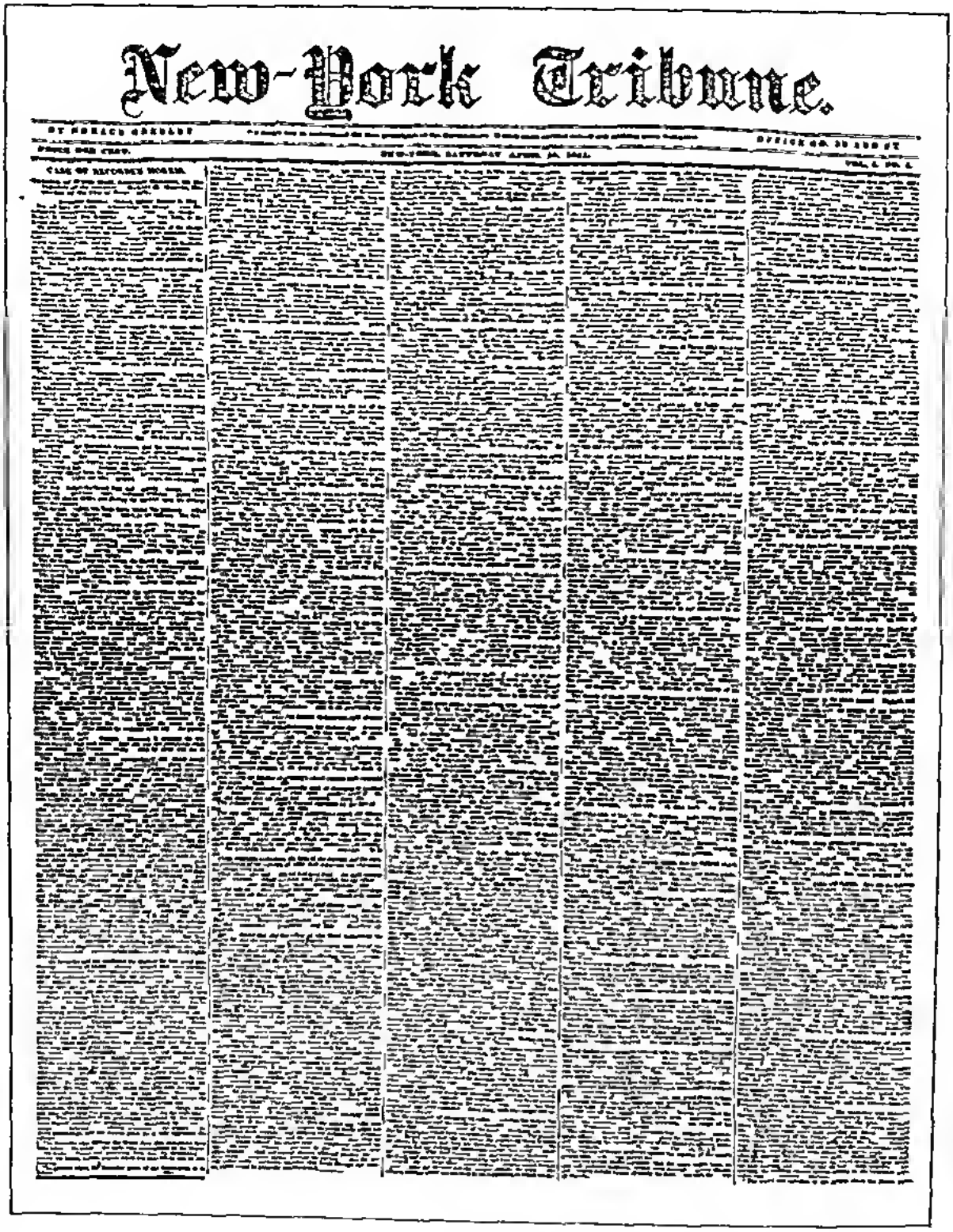
When the *New-York* (observe the hyphen) *Tribune* first appeared, April 10, 1841, it consisted of four pages The page size (Greeley referred to it in his announcement as "a fair royal sheet") was about 15 by 20⅜ inches, with five columns to the page The columns (our present point system was not adopted as standard until 1886) were a little wider than 16 picas—about 16¼ picas (See Example 5) Most of the body matter was in types about the size of our present 6-point or 5½-point types, although some of the early issues were partly set in types even smaller

(In those days some newspapers computed the widths of columns, as well as the depths, in agates, rather than in picas or inches)

The title line of early issues of the *Tribune* was in large outlined old-english letters with shading between the outer lines A masthead, or flag (condensed statement of ownership, principles, purposes, address, and so on), was at the top of column one on the front page of early issues, although no masthead appeared on page one of the first issue The only head below the date line of the *Tribune*'s first front page consisted of one centered line of 8-point capitals, above three hanging-indented lines of a 6-point bold face And nearly 1,000 lines of 6-point body matter were presented on the page, unrelieved by any leading

One of the chief features of early issues was a front-page serialization of Dickens' "Barnaby Rudge," with a line under the title reading "A New Work by Boz " Number eight of volume one presented "Fifteen Songs by Thomas Moore "

Although early issues of the *Tribune* continued to present fiction stories and verse, a decided change appeared on the front page of the paper within a fortnight of its launching Number fourteen of volume one had appeared with the first two and one-half columns devoted to



New-York Tribune.

EXAMPLE 5

Barnaby Rudge " But number fifteen came out with column one of the front page given over to small advertisements

Later issues of early numbers presented as many as four columns of small advertisements on front pages—a practice still followed (sometimes to the extent of entire front pages) by many newspapers in other lands

About five months after the first issue of the *Tribune* appeared, the paper changed its format September 13, 1841 it came out with the same page size, but with six columns to the page—columns about 13¾

NEW-YORK TRIBUNE

EXAMPLE 6

picas wide A new title line in a sort of Condensed Bodoni Bold with a pictorial device between *New-York* and *Tribune*, appeared at the top of the front page Columns one and six of that page were ' high columns", that is they started at a point higher than the top of the title line and flanked it on both sides, with the four inside columns starting under the title line See Example 6

(In recent years certain newspapers have appeared with front pages given this ' new treatment which of course is not at all new)

April 6 1844 the *Tribune* appeared with a title line reading *New York Daily Tribune* (to differentiate it from the *Semi Weekly Tribune* and the *Weekly Tribune*) on a page 17 by 21¼ inches with seven

columns about 13½ picas wide to the page A copy still consisted of four pages

In the 1840's several metropolitan newspapers presented unusually important news stories under displayed heads, a practice which was further developed through the Civil War days Such heads, the most prominent lines of which seldom were larger than 24 point, consisted of a succession of single-line decks in various kinds and sizes of types (sometimes a dozen or more) separated by dashes When a deck could not be presented with the desired degree of display, in a single line, it was presented in one full line and one or more following centered lines or hanging-indented lines And from such decks our heads of today have been developed—our stagger, or step, or drop-line, heads, our crosslines, our inverted pyramids, our hanging-indention, and flush heads (Our Civil War encouraged the use of comparatively large display types for newspaper heads, but the Spanish-American War encouraged greater display and the use of banner lines—see Example 243—and the World War still larger display, with larger banners and more of them—degrees of display still followed by many papers, by some of them only occasionally, but by others every day)

In 1850 the *Tribune* went back to a smaller page size—15 by 19⅞ inches—and to six columns, but of the same width as before—about 13½ picas And one of the chief reasons for this change was that the *Tribune* had quit being a four-page and had become an eight-page paper

However, three years later, April 11, 1853, the *Tribune* increased its page size to 17½ by 22½ inches, and again appeared with seven columns to the page—columns about 15¾ picas wide The title line now appeared in old-english, and incorporated a cut of a printing press of that day

Less than seventeen months later, though, September 1, 1854, the *Tribune* went back to a smaller page size, back to six columns, and with the column width reduced to about 14½ picas The new page size was about 16¼ by 21⅜ inches

By May 1, 1855, the page had been shortened to 20¾ inches, but by January 1, 1856, it had been lengthened to 21¼ inches

In August, 1861, the *Tribune* began to print from curved stereotype

plates of entire pages, following many experiments carried on in the *Tribune* plant by Charles Craske

Early in July of 1886 the first commercially successful linotypes were operated by the *Tribune*, the first newspaper to be composed on such machines Incidentally, Whitelaw Reid, who at that time was the leading spirit of the *Tribune*, is said to have been the one who gave the new machine, which composed and cast type in a solid line, or slug, rather than in individual types, its name—linotype This machine revolutionized printing and publishing, as it enabled one man to compose as many lines as five or six compositors setting type by hand It speeded up, lessened the cost and increased the amount of printing of all kinds Such machines have been developed to produce composition from small 4-point faces up to 144-point faces—faces two inches high Composing machines of different makes and models are now in use in most printing and publishing plants throughout the world and today comparatively little type is set by hand

As recently as 1909 the *Tribune* continued to present six columns to the page, although the page size and column width had been changed several more times For some time before October, 1909, however, seven columns appeared on pages containing classified advertising—three columns of news 16 picas wide, and four columns of classified advertising 12 picas wide (This same column plan has been retained to this day for the *Herald Tribune* editorial page)

October 21, 1909, the *Tribune* changed over to seven columns again —columns 13½ picas wide—with a page size of 17½ by 24⅛ inches And a seven column paper the *Tribune* continued to be until 1914, although, by that time, it had narrowed its column width to 13 picas

June 23, 1914, it became an eight-column paper, with columns narrowed to 12½ picas, and thus it continued, with a page size of 18 by 23 inches, until April 6, 1932, when it decreased its column width to 12 picas and its page size to 17⅛ by 22¾ inches

December 3 1918, the *Tribune* changed over to the head dress it continues to use, as the *Herald Tribune*, in most of its columns—a head dress in the Bodoni family

Comparatively recently, 12½-pica columns were regarded as the standard for dailies in this country, and most of them used 6-point

faces for news body matter But the trend for some time has been toward the 12-pica column, and, since 1927, toward 7-, 7½- and 8-point faces cast on a 7½-, 8-, 8½- or 9-point body

So marked is the improvement in design of our better newspaper body faces of today over those in general use until 1926, that these better faces seem larger than they actually are, and yet they take up little if any more space than did the smaller and less satisfactory faces they are replacing These improved faces have been designed to stand up better under the great pressure the page forms are subjected to in the stereotyping department, and to meet the conditions imposed by high-speed presses with rubber rollers (See Chapter 5)

Many of our weeklies, also, now employ 12-pica columns, but most of them continue to use 8-point faces for body matter, usually on a 9-point, sometimes a 10-point, body

And the advertising of most large national advertisers of today who use both dailies and weeklies is planned with 12-pica columns in mind

Dailies of many pages and large circulations have effected large savings by reducing their column widths to 12 picas, and many of them have done so without any loss of word count

A large metropolitan daily that in recent years reduced its column width from 12½ to 12 picas prepared for the change by replacing the regular spacebands on its composing machines with extra-thin spacebands to bring about a closer spacing of words

The change was made without confusion in any department Stories continued to run virtually line for line as before Head-writers on the copy desk followed the same unit count Operators continued to keep their machines going at high speed on body matter, and those on the head machines sent the larger lines through as speedily as ever

Advertising plates, nearly all of them made for 12-pica columns anyhow, were quickly fitted to the forms, and the makeup men kept the forms rumbling to the stereotypers on scheduled time

"We figure that the saving on newsprint alone amounts to four per cent," the business manager of the paper informed this writer, shortly after the change of column width was brought about "And there are other savings, of course, along the line Less metal, for one thing, is now needed in the composing-room and in the stereotyping and engraving departments These savings and others connected with

the change of column width are considerable in the aggregate, and we get an even more attractive and legible paper, due largely to the closer spacing between words made possible by the use of extra-thin space-bands"

The editorial department was enthusiastic, too:

"Stories continue to go through virtually line for line," said the managing editor "The copy desk experiences no trouble at all with heads for the narrower columns The head-writers knew, of course, the night of the change, that they had 6 points less to work with, but the narrower measure proved no handicap, as they continued to follow the same character count used before Closer spacing between words made up the difference So, in one sense, there hasn't been any change in the editorial department, as the heads are written to the same plan as before, and as story length virtually has been unaffected by the narrower columns"

The present type-page depth of a printed copy of that paper is the same as before the change (21½ inches), and the paper depth is the same as before (22¾ inches) The type-page width of a printed copy, however, with each of the eight columns 6 points narrower than before, is 4 picas, or 2/3 of an inch, narrower than it was

The paper width formerly was 18 inches At present, with 4 picas, or 2/3 of an inch, deducted from the over-all type width, and allowing for dry-mat shrinkage in stereotyping, and for slightly narrower margins, the paper width is 17⅛ inches—⅞ of an inch narrower than before

Thus a strip of newsprint 22¾ inches long and ⅞ of an inch wide (or nearly 20 square inches) is saved to the page under the new arrangement For a 48-page issue, say, the saving in newsprint alone amounts to more than 900 square inches to the copy, a saving of more than two full pages of newsprint to the copy

Thus that newspaper, with a daily circulation of more than 325,000 copies, effects a saving of more than 650,000 pages of newsprint every day it produces a 48-page paper

Apply those figures to the Sunday editions, with a circulation of more than 450,000, and with the average number of pages more than twice forty-eight, and it will be seen that the saving amounts to more than 1,800,000 pages of newsprint to the issue

Apply the figures to a year's issues, translate the pages of paper

saved into tons of newsprint saved, and those tons into money saved, include the savings on metal, and other savings along the line, and it will be seen that the annual saving runs into many thousands of dollars

And yet that large saving has been brought about by the adoption of a single simple and easily applied phase of makeup—the reducing of the column width by a mere 6 points

Moreover, as stated before, the resultant closer spacing of words has made for an even more attractive and legible newspaper

Of course, advertising rates were unaffected by the change to the narrower measure, as the depth of columns was kept the same as before, and the previous agate-line rate to the column was maintained

The many thousands of newspapers published in this country use many different page sizes and for many different reasons—some of them excellent reasons Consequently, it would be naive to suggest that one particular size seems more desirable than any other But it is quite practical to suggest that, roughly, a page might well be about one-third longer than it is wide, as such proportions make for an attractive oblong A page as wide as it is long would not be so attractive, nor would one, say, twice as long as it is wide A page of the latter sort would suggest lankiness, and would be awkward to handle, a square page, or one nearly square, would suggest squattiness, and be awkward to handle, but a page about a third longer than it is wide suggests gracefulness, and is comparatively easy to handle

While a newspaper that is a large buyer of newsprint can have its paper made to its own specifications without having to pay a premium for such service, smaller buyers must order more or less standard sizes

A large organization which, among other things, supplies many newspapers throughout the country with ready-prints, or patent-insides, uses certain definite page sizes

For columns 13 picas wide, its page sizes are

	5 columns—13	x 20 inches
	6 columns—15	x 22 inches
Short	7 columns—17½	x 22 inches
	7 columns—17½	x 24 inches
Short	8 columns—20	x 24 inches
	8 columns—20	x 26 inches

For columns 12 picas wide, its page sizes are

	5 columns—11¾	x 16½	inches	(tabloid)
	6 columns—14	x 22	inches	
Short	7 columns—16	x 22	inches	
	7 columns—16	x 24	inches	
Short	8 columns—18	x 24	inches	

To this writer, elaborate margins on a newspaper page seem as inappropriate as narrow margins usually would seem on a book page The eye takes in the general outlines of most book pages—of two facing pages—all at once, and has a chance to appreciate the relation of margins to type lines—the relation of the frame to the picture But most newspaper pages are too large and too complex to be taken in at a glance One of the practical reasons why book margins are comparatively wide is to afford room for the thumbs to help hold the book while it is being read—room beyond the type lines But most newspaper pages are not held by the outer edges while being read, but are folded for convenience, with the thumbs resting on adjoining columns of reading matter Elaborate margins on newspaper pages would necessarily increase the page size over what it would be with narrower margins and consequently would make the pages, particularly already large pages, more difficult to handle

To this writer, newspaper pages with side margins much more than 4 picas wide, top margins much more than 4 picas deep, and bottom margins much more than 5 picas deep, suggest carelessness, rather than artistry To him such margins are so much superfluous "pie crust" that the publishers have neglected to remove for the convenience of the reader

Many metropolitan dailies employ scantier margins than those suggested in the immediately preceding paragraph, chiefly for economic reasons, but many small-town newspapers appear with side margins an inch or two in width, with even greater top and bottom margins—with too much superfluous "pie crust"

3

Some Makeup Limitations

NEWSPAPER DESIGNING is hedged about by many "must nots" It is markedly different, for instance, from fine-book designing A designer of books not restricted to the limitations of the trade-book field is used to a comparatively free and wide choice of materials He is accustomed to specifying, in addition to the kinds and sizes of type faces and the degrees of leading to be employed, the kinds of paper and ink, the page dimensions, the line widths, the margin sizes, the kinds of decorative and illustrative mediums, the binding treatments, and so on, including, even, the kinds of press processes to be used But the designer of a metropolitan daily has no such freedom of choice

Would he suggest a better grade of paper? Paper costs are high enough as they are, declares the publisher

A better-quality and higher-priced ink? Too expensive, says the publisher

Would he increase the column width? Thousands of national and local advertisers who prepare millions of advertisements to be duplicated in many newspapers work to the 12-pica column width as standard

How about a larger body face—an artistic book face—and more leading between body lines? But no, the designer reconsiders, those things would not do, either A larger face—one very much larger—would not space so well in a 12-pica column, and artistic book faces were not designed for use on newsprint nor to be printed on high-speed presses with rubber rollers No, a much larger face would not do, agrees the editorial department, with more news and feature material on hand than it can get into print as things are Besides, continues

the designer, think what stereotyping, with its tremendous pressure, might do to the fine lines of certain book faces

Yet he well knows that it would never do to suggest that stereotyping be abandoned for electrotyping The latter would be far too slow, to say nothing of the new and expensive equipment that would be required Nor would it do to suggest running direct from type, for the presses of big newspapers are not built to run that way Besides, many duplicate plates of pages are required to take care of large circulations quickly Besides, again, several hundred thousand impressions would be quite hard on many units of composition in the original forms, many of which units—particularly halftones and line-cuts—are salvaged to be used again and again Besides, still again, several original forms are broken up and remade several times daily for the various editions published, and often while their predecessor pages—in the form of stereotype plates—still are being used on the presses

Would he suggest halftones of a much finer screen than that at present used, with the hope of securing more detail in the printed pictures? Not when he thinks of what would happen to fine-screen halftones—how they would fill up and the resultant pictures appear "muddy"—when printed on coarse-fibered newsprint

How about eliminating the comic strips? While that might be quite agreeable to the publisher or editor personally, it probably would affect the circulation adversely

Up to this point the designer of a metropolitan daily would have contributed nothing toward an improved appearance for the newspaper He would have had no chance to do so The limitations he would have encountered have become too widely and firmly standardized to be suddenly and radically disregarded without possibly disastrous economic consequences to the owner of the paper

A skilled designer could do considerably more, comparatively, for a small weekly newspaper than for a large daily, and, working under ideal conditions in such a field, might well turn out a distinguished looking product

But conditions in the weekly field, at best, rarely are ideal The weekly paper, too, must approximate the column width followed as standard by many large advertisers, unless its publisher has equipment enough and men enough—and, moreover, would be *permitted* by advertisers—to reset all plated or "matted" advertising matter received from them, to fit his wider columns

Few weekly publishers could afford to follow such a procedure, even if minded to do so.

But many weekly publishers with small circulations can and do run the greater part of their pages direct from type, and some few use paper better than the average newsprint, finer-screen halftones, and ink of better quality than that used by most newspapers.

With the advantages afforded by running direct from type, finer-screen halftones, better paper and ink, the designer would be in a position to turn out an attractive looking paper—provided he were given a fairly free choice in the selection and treatment of type faces, and were assured of *expert make-ready and running in the pressroom.*

But such happy possibilities are predicated on conditions that do not prevail in the average newspaper plant—the newspaper mass-production factory, if you will—and so it may be well to leave off thinking for the moment of newspaper-printing ideals, however reluctantly, and to return to the consideration of more prosaic but more closely approachable possibilities.

· 4 ·

Some News Head Faces

WHILE, as previously stated, many newspapers have changed body faces for the better since 1926, comparatively few papers have made their head dresses as attractive, legible and otherwise effective as they could be, and in a practical way

This is rather remarkable—that many newspapers that have grasped the opportunity to improve the appearance of their body matter have neglected to enhance the attractiveness of their headlines, particularly when, in many cases, they could do so at a fraction of the cost involved in the changing of body fonts For a large newspaper to change body fonts, it often is necessary to equip twenty-five, thirty or more composing machines with as many or more fonts of matrices But many a large newspaper could improve its news head dress by the replacement of no more than a half dozen or so display fonts

Many newspapers continue to use headline faces dating from before the Civil War—faces the selection and use of which were dictated by economic conditions that do not apply to the same degree today—and that are just as unattractive now and as hard to read as they were then (Not, however, that age should be held against a type design Far from it Certain faces designed years ago—even a century ago—are just as good today as they were then, and will continue to be good for years to come But there were unattractive and illegible types in the past—as there also are today—and some of them still appear in many newspapers)

Many newspapers have discarded certain headline faces in favor of better ones, but have nullified their effectiveness by using them in conjunction with faces they were not made to be used with

Type faces fall naturally into specific categories, the chief of which,

for newspaper-headline purposes, are old-style, modern, sans serif (or sanserif), and square-serif

The term old-style applied to a type face does not necessarily mean an obsolete, or even obsolescent, type face, nor does the term modern necessarily mean a recently designed face Some of our best type faces of today—some of our best newspaper faces—are old-style faces

To attempt a brief and non-technical definition, old-style faces are more freely flowing than modern faces, appear "less premeditated," have slanting or dipped serifs, and but slight contrast between their lighter and heavier elements On the other hand, modern faces are more precise, more severe, have evened-off serifs, and incorporate contrasting thick and thin strokes

Serifs, in a type sense, are the ending strokes of most letters in the English and many other alphabets, and are the offshoot of the ending chisel strokes of the ancient carvers of letters into stone, and of the ending stylus or pen strokes of the writers of ancient manuscripts

18-point Caslon Old Face

EXAMPLE 7

18-point Bodoni

EXAMPLE 8

18-point Metromedium No. 2

EXAMPLE 9

18-point Memphis Bold

EXAMPLE 10

An excellent illustration of old-style is provided by the original Caslon types, and a good example of modern is afforded by Bodoni Yet both faces were designed considerably more than a century ago William Caslon was a noted English type founder who lived from 1692 to 1766, and Giambattista Bodoni was a noted Italian scholar and printer who lived from 1740 to 1813

A sanserif face, as the name implies, is a face without serifs, and it usually has little if any variation in the thickness of its strokes It is commonly referred to in this country as gothic In England and Scotland it is often called sans serif or grotesque, in France and Spain, antique, in Germany, block (In various sections of Europe and to

designers the sort of type we usually think of as old-english is more generally known as gothic or black-letter)

Examples 7 to 10 show faces that come within the old-style, modern, sanserif and square-serif classifications, in the order named

And Example 11 shows the sort of face generally referred to in Europe as gothic or black-letter, but in this country as old-english

18-point Fine Text

EXAMPLE 11

While it would be too arbitrary to insist, in these commercial days, that old-style, modern, sanserif and square-serif faces never should be used one with another in multiple-deck newspaper heads, it is no more than fair to state that such mixtures often result in unattractive and not-easy-to-follow heads And it would be too arbitrary to insist that condensed faces should not be used with medium-width or expanded faces, in a multiple-deck head

Local Men Rout Band Of Bandits

Doe, Jones and Smith Resist Gun Attack on Blank Isle

Telephone Sheriff

Posse Now in Pursuit Prophesies Capture by This Evening

EXAMPLE 12

In newspaper designing the weight of faces is something to be considered along with letter shape And in some instances the result is less discordant when an old-style face has been used with a modern in the same multiple-deck head (supposing that the type limitations of a plant offer no better combination "to hold color") than it is when a heavy modern has been used with a light modern, or a heavy old-style with a light old-style, or a heavy sanserif with a light sanserif

The use of news heads comparatively dark throughout, alongside other news or feature heads comparatively light throughout, is something quite different, and can be highly acceptable as affording desirable contrast between adjacent heads, if the faces in both kinds of heads are held to the same type family or closely related families

Example 12 shows an inconsistent four-deck news head with the first and third decks in Metroblack No. 2, and the second and fourth decks in Metrolite No 2

Although all four decks are in the same type family, the difference in weight between the two branches of the family employed gives the head an unattractive spotty appearance And the use of several or many such heads on a page would mar the appearance of the page

Observe how, in Examples 13 and 14, the holding of all decks in one head to Metroblack No 2, and all decks in the other head to Metrolite No 2, makes for consistent and more attractive heads

Local Men Rout Band Of Bandits

Doe, Jones and Smith Resist Gun Attack on Blank Isle

Telephone Sheriff

Posse Now in Pursuit Prophesies Capture by This Evening

EXAMPLE 13

Local Men Rout Band Of Bandits

Doe, Jones and Smith Resist Gun Attack on Blank Isle

Telephone Sheriff

Posse Now in Pursuit Prophesies Capture by This Evening

EXAMPLE 14

However, the mixing of dark and light related faces in an occasional feature head, with only one or two such heads on a page, sometimes proves quite effective

See, also, Examples 94, 95 and 96

As stated in a preceding chapter, one type of reader likes a vigorous head dress, while another prefers a more restrained one But both

types appreciate legibility They want their newspapers to be easy to read—at least as easy as is reasonably possible

It is possible for a head dress to be vigorous and legible at the same time, or to be restrained and at the same time easy to read Neither vigor nor restraint need be opposed to readability. But the trouble with many newspapers that go in for vigorous head dresses is that they overplay display They use too many large display lines too close to each other and in too many different kinds of faces—often in faces that do more "shouting," as well as more clashing with each other, than informing In attempting to attract attention to several different stories at once, such papers succeed in distracting attention from one story to another and another—unless a particular story in itself is of outstanding interest to the reader Even then, the other adjacent and clashing headlines keep interrupting his reading, consciously or otherwise

Such head dresses can attract attention to a paper as a purchasable commodity on the newsstand—an important consideration in communities with competing papers that depend on newsstand sales, and particularly on sales to transients, for any considerable part of their circulations—but, having attracted attention to the point of purchase, they proceed to distract it

Some readers become aware of those distractions at once, and resent them, other readers take longer, but eventually become consciously disturbed by such papers, and still others—many others—and without realizing why, grow tired of such papers and change to others

The head dresses of such papers suggest display windows packed with so many attention-arresting objects that no one object has a chance to stand out on its own Windows of that sort do stop the passerby, but they give him little opportunity to appreciate individually the objects offered for sale Or, again, such head dresses suggest a closely packed and competing group of husky-throated auctioneers clamoring so loudly that no one of them can be comprehended

There is an old and true saying that "all display is no display" Many a headline good in itself has been "killed" by an inexpertly handled adjacent headline Effective display is secured by contrast—harmonious contrast

As a general rule, lines set entirely in capital letters are more difficult to read than lines set in capitals and lower-case or in lower-case without capitals

There are at least three good reasons why this is so

One is that, as most capitals in a font of type are of the same general shape—usually oblong—they are not sufficiently varied in appearance to stand out clearly individually. That is why a skilled typographer, when, to secure an evened-off or more formal effect in a piece of fine printing or an advertisement, he occasionally composes lines entirely in capitals, usually letter spaces such lines—so that each letter will be given a better chance to stand out on its own and thus the lines be easier to read than they would be without the extra spacing between letters (Different degrees of spacing are employed between some capitals than between others, as, for example, in the word "LANE" more extra space is required between the N and the E than between the L and the A and between the A and the N, as the natural body space above the lower stroke of the L, and on either side of the upper portion of the A, makes little if any extra spacing necessary See Examples 15 and 16)

LANE

(No letter spacing)

EXAMPLE 15

L A N E

(Letter spaced)

EXAMPLE 16

Another reason is that, from childhood on, most readers of English, as well as many other languages, have been accustomed to reading ever so many more lines in capitals and lower-case, or in lower-case alone, than in capitals—in books, magazines, newspapers, personal and business correspondence—and have formed the habit of reading, not letter by letter, but by word forms—by the forms of words in lower-case letters

And still another reason is that the blank space above the lower-case letters without ascenders, and alongside some of the lower-case ascenders, lets more light into a line and consequently makes for a greater contrast between the printed characters and the paper background than is afforded by most capitals—a contrast that enhances legibility

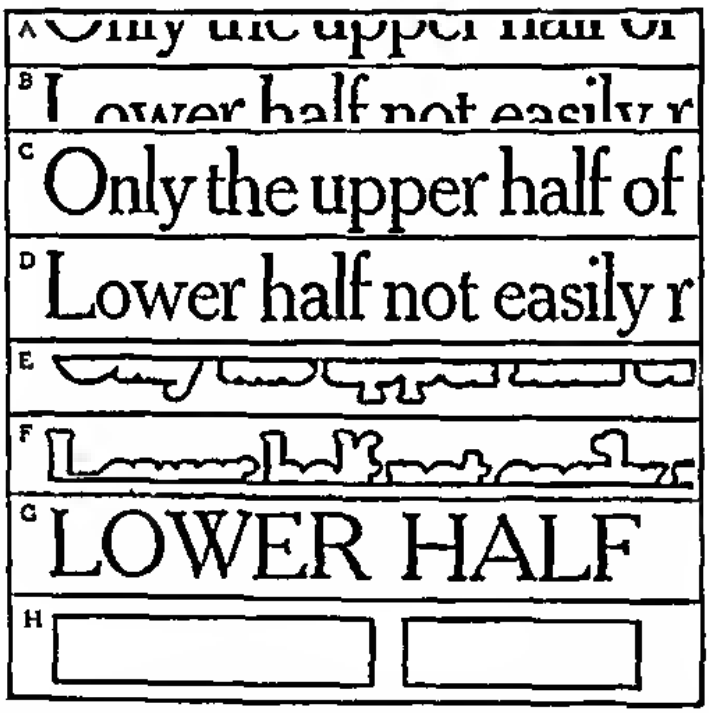
Several years ago the makers of the linotype made an intensive study of the elements that make for legibility in type faces—a study the findings of which were supported by several hundreds of oculists, psychologists and educators in various parts of the United States

That part of the resultant report bearing directly on the subject here discussed ran as follows

"Our second principle dealt with the question of the way in which words of a familiar language are read Here, investigation amply bore out the conclusion that all such reading is a matter of recognizing word forms, rather than a spelling out of the letters which compose them

"In order to realize the soundness of this finding, you have only to remember that the reason matter set in capitals makes comparatively hard reading lies in the unfamiliar aspect of the resulting word forms Except for the size of the parallelograms by which they are bounded, the appearance of corresponding words is almost identical So, best to convey these familiar word forms is to gain again in legibility

"The accompanying diagram illustrates what is meant by word forms



"Figure A cannot be read Figure B can Yet, in each instance, the line is cut at precisely the same point Figure C is the completion of Figure A, Figure D that of Figure B Figure E is the word shape of Figure A, Figure F that of Figure B Both Figure A and Figure B, as shown by Figures G and H, would be parallelograms only if set in capitals"

THESE LINES YOU ARE NOW READING, SET, AS THEY ARE, ENTIRELY IN CAPITALS, ARE MORE DIFFICULT TO READ THAN THE LINES IN THE PRECEDING AND FOLLOWING PARAGRAPHS

Of course this does not mean that lines never should be presented entirely in capitals In some forms of printing, when evened-off effects or formal treatments are desirable, lines presented in such a way can be quite effective And, of course, lines entirely in capitals seem quite appropriate for such dignified and formal things as inscriptions on monuments or on the entablatures of certain buildings of classic design —on dignified and formal things to be appreciated leisurely—not in a hurry

Sparingly used, lines entirely in capitals can be quite effective in newspaper advertising—even for newspaper headlines But they should be used sparingly, as newspaper advertising and headlines usually must be read hurriedly if they are to be read at all

As a general rule, sanserif, or gothic, faces are more difficult to read than faces with serifs, as we are more accustomed to reading faces with serifs than without them The serifs help to shape the word forms we have learned by years of practice to recognize at a glance

As a general rule, again, faces of medium, or normal, width are easier to read than expanded, widened faces, or condensed or extra-condensed faces, as such faces, also, are departures from the type forms to which we have become most accustomed through years of reading

As a general rule, still again, italic faces are more difficult to read than roman faces, as we are more accustomed to reading roman faces than italic Sparingly used, however, italics can be quite effective on a newspaper page As the slant of such faces gives them more "movement" than roman faces generally possess, they can be made to contribute liveliness and sparkle to the dress of a paper But italics are not "bread and-butter" faces, but "fancy dessert" And very many consecutive lines in italics would be too lively, too disturbing, for easy reading After the first few lines (as this paragraph begins to suggest, if, indeed, it has not done so before this) the very fanciness of such faces causes the mechanics of the lines to intrude on the consciousness of the reader—to get between him and the message they are supposed, but erroneously so, to convey particularly effectively

As newspaper columns are comparatively narrow, the characters of comparatively large display faces used in single-column widths must be comparatively condensed to give a satisfactory unit count—an important consideration to the head-writer

Headlines the writing of which must be confined to ten or fewer

units each are more difficult to write than lines that may contain from twelve to fifteen units each Given more units to work with, of course, the head-writer has a freer choice of words at his command and can work at higher speed and otherwise more effectively (In certain condensed faces the figures and most capitals are counted as one unit each, with the letter I, most punctuation marks and spaces counted as a half unit each, and with the M, W and the dash counted as one and one-half units each But the M and W of certain other faces are several times as wide as the thinnest lower-case letters in the same fonts—sometimes five or six or more times as wide—and, consequently, other definite systems of unit counting must be worked out to be followed when such faces are used)

Many newspapers that now use condensed capitals for single-column heads could enhance the legibility of the lines, and without a lessening of unit count, by substituting capitals and lower-case of less-condensed faces of the same point size Or they could use even larger sizes of the same condensed faces and maintain the same unit count, and with enhanced legibility, by using capitals and lower-case of the larger size instead of capitals alone of the smaller Or, again, they could secure a larger letter count, with increased readability, by using capitals and lower-case of a condensed face of a certain size, rather than capitals alone of the same face and size

To illustrate A line set, say, in 30-point capitals of a certain condensed face affords a unit count of twelve

The same unit count can be maintained by using capitals and lower-case of a less-condensed 30-point face—and such lines will be easier to read than the others, and for two reasons Medium-width faces are easier to read than condensed faces, capitals and lower-case are easier to read than capitals (It is assumed, of course, that the sort of medium-width faces referred to are inherently good ones Medium width in itself does not make a face good A medium-width face could be quite grotesque and even harder to read than fairly good condensed or even extra-condensed capitals) Or the same unit count can be maintained, and readability enhanced, by using 36-point condensed capitals and lower-case, rather than 30-point condensed capitals Or the unit count can be increased, and legibility enhanced, by setting the lines in 30-point condensed capitals and lower-case, rather than in 30-point condensed capitals

A single-column line in 30-point condensed capitals, as has been

stated, is comparatively hard to read But when the same size and kind of capitals are presented in lines two, three or four columns wide, the lines become increasingly hard to read Even the lower-case letters of the same 30-point condensed face, when presented in lines two or more columns wide, become increasingly difficult to read with each additional column of width

A fairly safe general rule to follow is The wider the line the larger the type face—larger as to point size or width or both point size and width

To illustrate A paper that uses a 36-point condensed face for the main lines of single-column heads might consistently use a 42-point condensed face for heads two columns wide, or a 48-point condensed for heads three or four columns wide Or it might well use a 36-point medium-width face for heads two columns wide, or a 42- or 48-point medium-width for heads three or four columns wide

This applies, of course, to heads for important news stories—not necessarily to heads for minor feature stories or secondary news stories —which often might well be presented under two-column heads (either italic or roman) no larger than 18 or 24 point, even when 36-point condensed faces are used for the main lines of important news heads presented in single columns

Up to our Civil War times nearly all newspaper headlines were confined to single-column widths, and for various reasons One of the chief of these was established by the limitations of even the fastest presses used by even the largest and most enterprising metropolitan newspapers For twenty years or so following 1846 many of our enterprising metropolitan dailies were printed direct from type on what were known as type-revolving presses The type lines were assembled in a curved container called a turtle (a term, by the way, that has been handed down to the page-form trucks used in many newspaper plants today, as the turtle was moved about on a truck, as well as by means of a crane) and the curved container was fastened to and revolved with a cylinder on the press As the column rules played important parts in helping to hold the thousands of individual types in the form as it rotated with the cylinder, the rules usually were regarded as "unbreakable" by editors and advertisers unless higher rates were paid for the special treatment made necessary by such "breakings" (See Example 279)

And it was not until stereotyping processes had been developed to a fairly practical state that large newspapers in general began to "break" their column rules more or less regularly for advertising and for heads over stories

Old-time single-column heads often ran many decks deep—much deeper than most of our heads of today

When enterprising newspapers of today wish to give an unusually important story prominent head treatment, they do much of the displaying horizontally, rather than vertically, and wisely so, as, properly treated, such display can be much more quickly comprehended by the reader than could many comparatively large display faces presented in many consecutive short lines

Lines of the latter sort would call for too frequent shifting of attention on the part of the reader—too frequent shifting back and forth, over and over again, from the ends of preceding lines to the beginnings of succeeding ones—to be read with comfort

The tendency of most large dailies in recent years has been toward fewer decks in news heads, with four decks as the maximum number for any but exceptionally important stories—even though Americans have come to be quite generally referred to as forming a nation of headline readers

Many Americans undoubtedly do read more newspaper headlines than stories, but, even so, or possibly because of that fact, they want to be able to do their headline reading as easily and quickly as is reasonably possible

Display heads from old-time papers can be quaintly interesting when looked at occasionally and individually, but if we were obliged to look at many of them side by side and day after day, we should soon grow weary of their multiplicities of unattractive, unrelated and hard-to-read faces and be glad enough to switch to heads of fewer decks and in fewer and more harmoniously associated type faces

Yet, as previously stated, many newspapers of today employ heads just as inexpertly planned (even if they do not use quite so many different kinds of faces in the same heads), and many of our papers of today continue to use some of the same unattractive and hard-to-read faces that were used in papers many years ago

Economic reasons were largely responsible for the comparatively wide use of gothic capitals for newspaper heads many years ago

Gothics were selected and used by many newspapers then largely because, in those days of hand setting, fonts of gothics would last longer than fonts of most other type faces. Gothics had no light lines or serifs to wear down or break off from oft-repeated use—an important consideration when the putting in of a new font of display type was something of an occasion in many an impecunious newspaper plant.

And many more newspaper heads were set in gothic capitals then than in gothic capitals and lower-case, because a font of capitals could be purchased at about half the price of a font that included lower-case characters as well as capitals. In fact, the demand for gothic lower-case in the old days was so slight that many type founders offered only the capitals of many of their gothics. They felt that the demand for the lower-case characters would be insufficient to warrant the making of the necessary drawings and the cutting of the necessary punches.

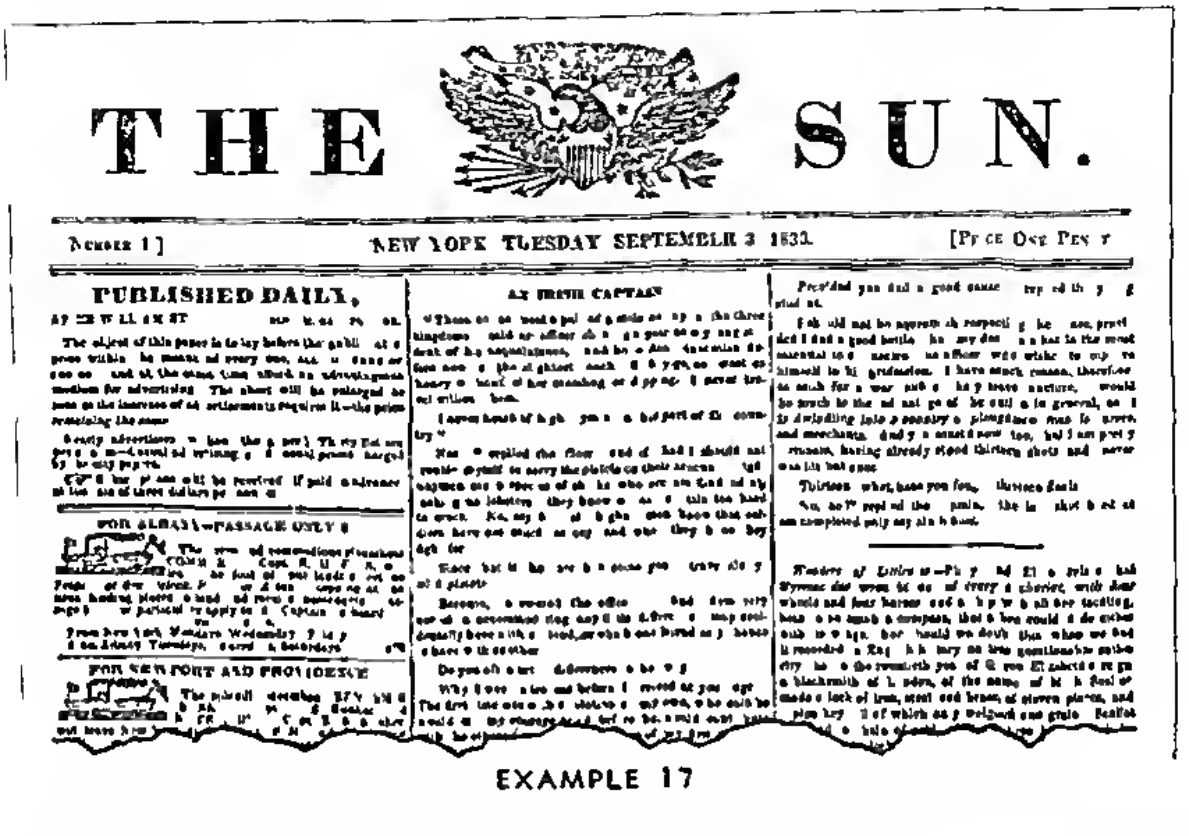
And gothic capitals were popular in many newspaper plants many years ago for another reason. Nearly all newspaper plants then did job work as well as newspaper publishing, and a high percentage of that commercial printing consisted of sales bills for farmers, and gothic capitals seemed quite the thing for farmers' sales bills—so much so, in fact, that certain of those gothics became known, in composing-room parlance, as "stud-horse gothics."

Consequently, many an impecunious newspaper publisher and job printer of other days, when planning a head dress for his paper, had at least one eye on his job department and its sales bills, and he usually chose gothic capitals.

Habit is a strong thing in the newspaper business, and many a newspaper continues to use the same kind of unsightly and hard-to-read gothic capitals that it used a generation or two ago, even though the economic reasons that dictated the use of such faces then no longer apply to the same degree. In these days, when most of the lines in a newspaper are composed by machine, a font of matrices of one kind of face should last about as long as a font of any other kind—should last for years.

Many newspaper publishers hesitate to change the head dresses of their papers for fear that any decided change will militate against the recognition value of the heads as they are, which, such publishers contend, have become valuable trade marks. But this, of course, is fal-

lacious reasoning Such a publisher might as well contend that he himself should keep on wearing the same sort of clothes that he wore thirty or forty years ago, for fear that he would not be recognized in



THE SUN.

NEW YORK TUESDAY SEPTEMBER 3 1833

PUBLISHED DAILY,

EXAMPLE 17

the garb of today, or the kind that his grandfather wore when he established the paper perhaps eighty or ninety years ago

Every successful long-established newspaper that this writer can think of has changed its head dress, and body dress, too, at least several times (in many cases many times) in the course of its existence

Let us look at some heads from old-time issues of a big metropolitan daily that was established more than a hundred years ago, and that has changed its head dress many times in its five score and more years of publication—the *New York Sun*

Example 17 suggests the upper part of the front page of the first issue of the *Sun*, published September 3, 1833

That issue consisted of four pages 8¼ inches wide by 11¼ inches deep, with three columns about 14½ picas wide to the page Most of the last column on the last page, however, was set in two 7-pica columns—a listing of the names of banks in the United States and Canada, under the head "New York Bank Note Table" No head on any page was larger than 10 point (and only three heads in type that large were

used in the whole paper), with the exception of the title line, in a face suggesting Bodoni Bold and about as large as our 48 point of today; running heads in the same face about as large as our 14 point, and one

SUN OFFICE
April 12, 10 o'clock A. M.

ASTOUNDING NEWS!

BY EXPRESS VIA NORFOLK!

THE

ATLANTIC CROSSED

IN

THREE DAYS!

SIGNAL TRIUMPH

OF

MR. MONCK MASON'S

FLYING

MACHINE!!!

Arrival at Sullivan's Island, near Charleston, S. C., of Mr. Mason, Mr. Robert Holland, Mr. Henson, Mr. Harrison Ainsworth, and four others, in the

STEERING BALLOON

"VICTORIA,"

AFTER A PASSAGE OF

SEVENTY-FIVE HOURS

FROM LAND TO LAND

FULL PARTICULARS

OF THE

VOYAGE!!!

EXAMPLE 18

THE LATEST NEWS.

BY TELEGRAPH TO THE N. Y. SUN.

Civil War Begun!

THE MADNESS OF TREASON.

FORT SUMTER

ATTACKED!

FURIOUS BOMBARDMENT.

GALLANT DEFENCE OF THE

F O R T.

"Our Flag is Still There."

Arrival of the Relief Fleet!

PRELIMINARY OFFICIAL CORRESPONDENCE.

EXAMPLE 19

head in old-english, "Sales by Auction," on an inside page and about as large as our 14 point. Column one on the front page presented ten brief transportation advertisements, each with a small illustration of a steamboat or sailing vessel. The main story on the page, which filled all of column two and the upper quarter of column three, was an anonymous fiction story entitled "An Irish Captain." The rest of col-

umn three was devoted to sketches on the "Wonders of Littleness," and about a whistling boy in Vermont

Example 18 is a reproduction of a head from the *Sun* of April 13, 1844, where it appeared over the balloon-hoax story by Edgar Allan Poe

Observe the many decks of this single-column head, the many different kinds and sizes of faces, with most of the lines (twenty out of twenty-six) entirely in capitals

Seventeen years later, to the day, April 13, 1861, the head a reproduction of which is shown in Example 19 appeared in the *Sun*

Again observe the many lines (but not so many as appeared over the less important story referred to by Example 18), the different kinds and sizes of faces (but not so many as before), and that ten of the fourteen lines appear entirely in capitals On the whole the head is simpler and easier to read than the one shown in Example 18

But the *Sun* came out March 13, 1888, with the head part of which is reproduced in Example 20 over the story of the famous blizzard of '88

Observe the dozen decks, with all lines in condensed or extra-condensed faces but with only nine of the twenty-one lines entirely in capitals At that, though, this head as a whole is more difficult to read than those shown in Examples 18 and 19

December 4, 1891, the head a reproduction of which is shown in Example 21 appeared in the *Sun*

Back to fewer decks, with much more leading between decks, and with only five of the thirteen lines entirely in capitals However, eight of those thirteen lines are in condensed or extra-condensed sanserif faces, which are comparatively difficult to read for the reasons already pointed out But the head as a whole is easier to follow throughout than any of the other heads previously reproduced from the *Sun*, partly because it consists of fewer lines, but mostly because the type faces used throughout it do less clashing among themselves, and because more generous leading has permitted much more light to come through between the lines

Although, as has been stated, this head appeared back in 1891, many newspapers of today continue to use the same sort of comparatively hard-to-read gothics used for eight of the lines in the head But not so the *Sun*

Twenty-one years later, April 16, 1912, we find it using the head

BLIZZARD WAS KING

The Metropolis Helpless Under Snow.

HARDLY A WHEEL TURNS

Business Knocked Flat as if by a Panic.

PLAYS, TRIALS, FUNERALS. ALL POSTPONED.

Fifty Train Loads of Passengers Stuck on the Main Lines.

WHERE THEY ARE, HEAVEN KNOWS.

A Wonderful Change in Our Ways of Living and Moving Sprung on Us in a Night.

ELECTRIC LIGHTS OUT.

MIGHTY LITTLE NEWS GOT INTO TOWN OR GOT OUT OF IT.

GOING TO LET UP NOW

The Elevated Roads After a Day's Paralysis Get a Half Hold Again on Travel.

EXAMPLE 20

EXTRA

DYNAMITE

Russell Sage's Office Blown Up.

A CRANK DID IT

Came in and Demanded $1,200,000.

THE LUNATIC KILLED

After the Explosion Ruin and Chaos.

SEVERAL PERSONS BADLY INJURED

Others Killed by the Explosion.

EXAMPLE 21

part of which is reproduced in Example 22 over the story of the sinking of the *Titanic*

Eight single-column decks were used, with only one of the decks in a condensed gothic, and with the seven other decks set entirely in

GIANT LINER GONE
ERE HELP CAME

Only Her Boats Found, Carrying 866 Passengers and Boat Crews.

WOMEN LIVE, MEN DIE

Many Noted American Families Are Plunged Into Mourning.

ICEBERG HIT IN NIGHT

Within Less Than Four Hours the Magnificent Liner Foundered.

RAN ONLY 30 MILES MORE

Sea Strewn With Wreckage and Corpses When the Carpathia Came

EXAMPLE 22

BOONEVER SON
FACES REBUKE
IN CAR CRASH

Tom, With Brother Roger as Passenger, Barely Escapes Death.

MOTOR HIT SIDE OF TRUCK

Frederic, Jr., Who Also Has Had Some Automobile Troubles, Radioes Story to Father.

EXAMPLE 23

Bodoni Only three of the fifteen lines in Bodoni—the three crosslines—were set entirely in capitals

Today the main single-column heads of the *Sun* usually are limited to four decks, and all four decks are in the same type family—the Cheltenham family—with six of the ten lines in capitals and lowercase, as shown in Example 23

The extent to which other metropolitan newspapers sometimes

went, fifty or sixty years ago, in the way of decks over unusually important news stories, is demonstrated by Example 24, which suggests the front page of the *Chicago Tribune* for October 11, 1871, when the famous Chicago fire was raging

Observe the head—fifteen decks, forty-two display lines, mostly in condensed or extra-condensed faces—that occupied three-fourths of column one

That page, with two high columns (a treatment followed by many newspapers in other days) was given over almost entirely to stories about the fire, some of them under heads about the size of our 14 point, but with body matter almost entirely in unleaded lines in a type face about the size of our 5 or 5½ points

In those days, too, when many newspapers ran long stories on their front pages, with no jumps to inside pages, main stories often were started at the top of column one and continued at the tops of adjoining columns There was no aversion in those days to running "dead ends" of stories at the tops of columns on front pages And it was not until considerably later (when newspaper publishers came to regard the front page as the show window for the displaying of many important stories) that the upper right of the front page came to be rather generally regarded as the most eye-arresting position on the page—the logical place for the presentation of the most important story See Chapter 16

There are several type families that may be used to better advantage for news heads than certain families still being used by many papers

While it is not the purpose of this volume to attempt to serve as a type catalog—to attempt to list all of the many faces that can be used advantageously for heads in newspapers—it is the purpose to name and show several appropriate faces, and, in this chapter, several faces particularly appropriate for general-news heads

Most of the faces to be named and shown, or faces with other names but in the same general classifications, are available both on composing machines and in hand types and in various point sizes ranging from the comparatively small to the unusually large But it should suffice here to show only a few sizes of each face, even in cases where many other sizes are available, as the showing of additional sizes, smaller and larger, would consume too much space

FIRE!

Destruction of Chicago!

Eighteen Thousand Buildings Destroyed

Incendiaries and Ruffians Shot and Hanged by Citizens.

Relief Arriving from Other Cities Nearly

Organization of a Local Relief Committee.

THE CHICAGO TRIBUNE.

VOLUME 1 WEDNESDAY OCTOBER 11 1871 NUMBER 44.

THE GREAT CONFLAGRATION.

THE WEST SIDE.

NORTH DIVISION

WHAT IS LEFT.

FATAL INCIDENTS.

LIFE OF MICHIGAN.

ITEMS IN GENERAL.

PUBLIC MEETINGS.

EXAMPLE 24

Some of the type faces more appropriate for general-news heads than certain other faces now used by many newspapers are Bodoni, Bodoni Italic and Bodoni Condensed, Bodoni Bold, Bodoni Bold Italic and Bodoni Bold Condensed, Poster Bodoni and Poster Bodoni Italic Caslon No 3, Caslon No 3 Italic and Caslon Bold Condensed, Century Bold, Century Bold Italic and Century Bold Condensed, Cheltenham, Cheltenham Italic, Cheltenham Condensed and Cheltenham Extra Condensed Italic, Cheltenham Wide, Cheltenham Bold, Cheltenham Bold Italic, Cheltenham Bold Condensed, Cheltenham Bold Condensed Italic, Cheltenham Bold Extra Condensed and Cheltenham Bold Extra Condensed Italic, Cloister and Cloister Italic, Cloister Wide, Cloister Bold and Cloister Bold Italic, Erbar Bold Condensed and Erbar Light Condensed, Memphis Bold and Memphis Bold Italic, Memphis Medium and Memphis Medium Italic, Metroblack No 2, Metromedium No 2, Metrolite No 2 and Metrolite Italic

Of the eight type families represented by these faces, three of the families—the Caslon, Cheltenham and Cloister—come within the old-style classification, two of the families—the Bodoni and Century—within the modern, and two others—the Erbar and Metro families—within the sanserif classification The Memphis family is in the square-serif category Although the Metro faces are included in the same general category with other sanserifs, or gothics, they are more distinguished in design than most other gothics, and, consequently, are easier to read The Erbar faces, too, possess better design and are easier to read than most other gothics, yet they afford an unusually good unit count

Of course various other faces can be used to advantage for general-news heads And still other faces, including lighter weights (not shown in this chapter) in some of the families specifically named here, can be employed advantageously for occasional news heads alongside heads in heavier members of the same families, and for heads in certain departments of a newspaper—for the society columns, woman's pages, magazine and book sections, for ornamentally treated department heads, and so on, and in the advertising columns—and some of them to better advantage than some of the faces named in the preceding paragraphs Several such faces are shown in succeeding chapters

Most of the faces specifically named here are colorful enough, particularly in the larger sizes available, to be attention arresting, and yet most of them afford a workable unit count

Here is how the faces specifically referred to appear in various sizes, confined to lines 24½ picas wide, so that the single- or double-column unit count of those shown can be readily determined

12 point Bodoni
Some Type Faces Are Easier to Read Than Others and Are M

18 point Bodoni
Some Type Faces Are Easier to Read Than

30 point Bodoni
Some Type Faces Are Easie

12 point Bodoni Italic
Some Type Faces Are Easier to Read Than Others and Are M

18 point Bodoni Italic
Some Type Faces Are Easier to Read Than O

30 point Bodoni Italic
Some Type Faces Are Easie

Bodoni and Bodoni Italic are available on the same matrices in sizes up to and including 14 point

24 point Bodoni Condensed
Some Type Faces Are Easier to Read

30 point Bodoni Condensed
Some Type Faces Are Easier to

12 point Bodoni Bold
Some Type Faces Are Easier to Read Than Others and A

18 point Bodoni Bold
Some Type Faces Are Easier to Read Th

30 point Bodoni Bold
Some Type Faces Are Easie

12 point Bodoni Bold Italic
Some Type Faces Are Easier to Read Than Others and A

18 point Bodoni Bold Italic
Some Type Faces Are Easier to Read Th

30-point Bodoni Bold Italic

Some Type Faces Are Eas

Bodoni Bold and Bodoni Bold Italic are available on the same matrices in sizes up to and including 14 point.

18-point Bodoni Bold Condensed

Some Type Faces Are Easier to Read Than Others

24-point Bodoni Bold Condensed

Some Type Faces Are Easier to Read T

30-point Bodoni Bold Condensed

Some Type Faces Are Easier to

12-point Poster Bodoni

Some Type Faces Are Easier to Read Than O

18-point Poster Bodoni

Some Type Faces Are Easier t

30-point Poster Bodoni

Some Type Faces

12-point Poster Bodoni Italic

Some Type Faces Are Easier to Read Than O

18-point Poster Bodoni Italic

Some Type Faces Are Easier to

30-point Poster Bodoni Italic

Some Type Faces

Poster Bodoni and Poster Bodoni Italic are available on the same matrices in sizes up to and including 14 point.

12-point Caslon No 3

Some Type Faces Are Easier to Read Than Others an

18-point Caslon No 3

Some Type Faces Are Easier to R

30-point Caslon No 3

Some Type Faces Ar

12 point Caslon No 3 Italic

Some Type Faces Are Easier to Read Than Others an

18 point Caslon No 3 Italic

Some Type Faces Are Easier to R

30 point Caslon No 3 Italic

Some Type Faces Ar

Caslon No 3 and Caslon No 3 Italic are available on the same matrices in sizes up to and including 14 point

14 point Caslon Bold Condensed

Some Type Faces Are Easier to Read Than Others a

18 point Caslon Bold Condensed

Some Type Faces Are Easier to Read Than

30 point Caslon Bold Condensed

Some Type Faces Are Easie

12 point Century Bold

Some Type Faces Are Easier to Read Than Others an

18 point Century Bold

Some Type Faces Are Easier to Read T

30 point Century Bold

Some Type Faces Are E

12 point Century Bold Italic

Some Type Faces Are Easier to Read Than Others an

18 point Century Bold Italic

Some Type Faces Are Easier to Re

30 point Century Bold Italic

Some Type Faces Are E

Century Bold and Century Bold Italic are available on the same matrices in sizes up to and including 14 point

18 point Century Bold Condensed

Some Type Faces Are Easier to Read Than Others

24 point Century Bold Condensed

Some Type Faces Are Easier to Read T

14-point Cheltenham

Some Type Faces Are Easier to Read Than Others an

20-point Cheltenham

Some Type Faces Are Easier to Read Than

30-point Cheltenham

Some Type Faces Are Easier to

14-point Cheltenham Italic

Some Type Faces Are Easier to Read Than Others an

20-point Cheltenham Italic

Some Type Faces Are Easier to Read Than

30-point Cheltenham Italic

Some Type Faces Are Easier

Cheltenham and Cheltenham Italic are available on the same matrices in sizes up to and including 14 point.

14-point Cheltenham Condensed

Some Type Faces Are Easier to Read Than Others and A

18-point Cheltenham Condensed

Some Type Faces Are Easier to Read Than Other

30-point Cheltenham Condensed

Some Type Faces Are Easier to Re

Cheltenham Condensed and Cheltenham Bold Condensed are available on the same matrices in sizes up to and including 14 point.

18-point Cheltenham Extra Condensed Italic

Some Type Faces Are Easier to Read Than Others

24-point Cheltenham Extra Condensed Italic

Some Type Faces Are Easier to Read T

30-point Cheltenham Extra Condensed Italic

Some Type Faces Are Easier to

12-point Cheltenham Wide

Some Type Faces Are Easier to Read Than Others and A

14-point Cheltenham Wide

Some Type Faces Are Easier to Read Than Oth

Cheltenham Wide and Cheltenham Bold are available on the same matrices in sizes up to and including 14 point

12 point Cheltenham Bold
Some Type Faces Are Easier to Read Than Others and

18 point Cheltenham Bold
Some Type Faces Are Easier to Read T

30 point Cheltenham Bold No 2
Some Type Faces Are Ea

12 point Cheltenham Bold Italic
Some Type Faces Are Easier to Read Than Others and

18 point Cheltenham Bold Italic
Some Type Faces Are Easier to Read

30 point Cheltenham Bold Italic
Some Type Faces Are E

Cheltenham Bold and Cheltenham Bold Italic are available on the same matrices in sizes up to and including 14 point

12 po nt Cheltenham Bold Condensed
Some Type Faces Are Easier to Read Than Others and Are More

18 point Cheltenham Bold Condensed
Some Type Faces Are Easier to Read Than Oth

30 point Cheltenham Bold Condensed
Some Type Faces Are Easier to

12 point Cheltenham Bold Condensed Italic
Some Type Faces Are Easier to Read Than Others and Are More

18 point Cheltenham Bold Condensed Italic
Some Type Faces Are Easier to Read Than Ot

30 point Cheltenham Bold Condensed Italic
Some Type Faces Are Easier t

Cheltenham Bold Condensed and Cheltenham Bold Condensed Italic are available on the same matrices in sizes up to and including 14 point

18-point Cheltenham Bold Extra Condensed

Some Type Faces Are Easier to Read Than Others and A

24-point Cheltenham Bold Extra Condensed

Some Type Faces Are Easier to Read Than Ot

30-point Cheltenham Bold Extra Condensed

Some Type Faces Are Easier to Read T

24-point Cheltenham Bold Extra Condensed Italic

Some Type Faces Are Easier to Read T

18-point Cloister

Some Type Faces Are Easier to Read Than Othe

30-point Cloister

Some Type Faces Are Easier t

18-point Cloister Italic

Some Type Faces Are Easier to Read Than Others an

30-point Cloister Italic

Some Type Faces Are Easier to Rea

Cloister and Cloister Italic are available on the same matrices in sizes up to and including 14 point.

12-point Cloister Wide

Some Type Faces Are Easier to Read Than Others and Are M

14-point Cloister Wide

Some Type Faces Are Easier to Read Than Others and

Cloister Wide and Cloister Bold are available on the same matrices in sizes up to and including 14 point.

12-point Cloister Bold

Some Type Faces Are Easier to Read Than Others and Are M

18-point Cloister Bold

Some Type Faces Are Easier to Read Than O

30-point Cloister Bold

Some Type Faces Are Easie

12-point Cloister Bold Italic

Some Type Faces Are Easier to Read Than Others and Are M

18-point Cloister Bold Italic

Some Type Faces Are Easier to Read Than Othe

30-point Cloister Bold Italic

Some Type Faces Are Easier to

Cloister Bold and Cloister Bold Italic are available on the same matrices in sizes up to and including 14 point.

18-point Erbar Bold Condensed

Some Type Faces Are Easier to Read Than Others and

24-point Erbar Bold Condensed

Some Type Faces Are Easier to Read Than

34-point Erbar Bold Condensed

Some Type Faces Are Easier to

18-point Erbar Light Condensed

Some Type Faces Are Easier to Read Than Others and Ar

24-point Erbar Light Condensed

Some Type Faces Are Easier to Read Than Ot

34-point Erbar Light Condensed

Some Type Faces Are Easier to Rea

Erbar Light and Bold Condensed are available on the same matrices in sizes up to and including 14 point.

12-point Memphis Bold

Some Type Faces Are Easier to Read Than Others an

18-point Memphis Bold

Some Type Faces Are Easier to Read T

30-point Memphis Bold

Some Type Faces Are E

12-point Memphis Bold Italic

Some Type Faces Are Easier to Read Than Others an

Memphis Bold and Memphis Light are available on the same matrices in sizes up to and including 14 point, as also are, on other matrices, Memphis Bold and Memphis Bold Italic.

12-point Memphis Medium

Some Type Faces Are Easier to Read Than Others an

18-point Memphis Medium

Some Type Faces Are Easier to Read T

12-point Memphis Medium Italic

Some Type Faces Are Easier to Read Than Others an

18-point Memphis Medium Italic

Some Type Faces Are Easier to Read T

Memphis Medium and Memphis Medium Italic are available on the same matrices in sizes up to and including 14 point.

12-point Metroblack No 2

Some Type Faces Are Easier to Read Than Others on

18-point Metroblack No 2

Some Type Faces Are Easier to Read

30-point Metroblack No 2

Some Type Faces Are E

12-point Metromedium No 2

Some Type Faces Are Easier to Read Than Others and Are

18-point Metromedium No 2

Some Type Faces Are Easier to Read Th

30-point Metromedium No 2

Some Type Faces Are Ea

12-point Metrolite No 2

Some Type Faces Are Easier to Read Than Others on

18-point Metrolite No 2

Some Type Faces Are Easier to Read

30-point Metrolite No 2

Some Type Faces Are E

Metroblack No. 2 and Metrolite No. 2 are available on the same matrices in sizes up to and including 14 point.

24-point Metrolite Italic

Some Type Faces Are Easier to Read

30-point Metrolite Italic

Some Type Faces Are Easier

Metromedium No. 2 and Metrothin No. 2 are available on the same matrices in sizes up to and including 14 point.

5

Some News Body Faces

IN A COMMERCIAL SENSE, the front page is the show window of the newspaper, and the headlines used throughout the paper are the salesmen of the various items of news, opinion and entertainment offered for sale

If the appearance of the front page is inviting, it will help to invite attention to the individual headlines, and if the headlines are good salesmen they will help to sell the lines below them—the body lines

But if the body lines themselves—physically—are not easy to read —as easy as is reasonably possible—the buyer will not be so well served as the show window and the salesmen have led him to expect

Type was made to read, and type that is not easy to read—as easy as is reasonably possible—is not good type

The statement that one particular type face is the best face for all kinds of printing would be absurd Many different type faces have been designed for many different kinds of printing, and even the inherently good ones—the ones of sound design—perform their chief function with varying degrees of effectiveness when used for various purposes and in different ways

Many a type face good in itself would not be a good face for newspaper body matter

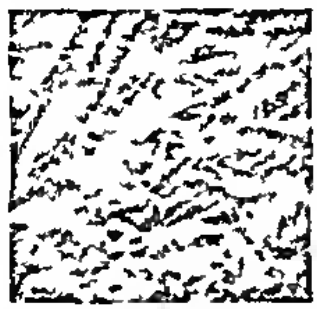
As previously stated, newsprint has much coarser fibers than many other printing papers To appreciate this, observe Example 25, a reproduction of a microphotograph of a piece of newsprint

Observe the decidedly rough surface—the pronounced hills and valleys (See, too, Figure 1 in this chapter)

Moreover, news ink is inferior to many other printing inks, stereotyping is too hard on many kinds of faces for them to be used advan-

tageously, and high-speed presses with rubber rollers—equipment made necessary by a rate of speed that would be too hard on composition rollers—are not so well qualified to turn out good printing as certain much slower presses with composition rollers

And yet, with all these *handicaps, most* newspaper body *types* must be considerably smaller (at least in the present scheme of things —because of narrow columns and the economic necessity of presenting many words to the page) than the types used, say, for a modern novel —an item of printing that usually is read less hurriedly and under better lighting conditions than the pages of newspapers usually are



EXAMPLE 25

Prior to the year 1900 and for many years thereafter the most popular news body type in the United States was a face known as Roman No 2 Most of our newspapers, both large and small, used it, in various sizes, but the most generally used sizes were the 6 and 8 point—the 6 point by the dailies, and the 8 point by the weeklies

In 1904 came a face known as Century Expanded, and many of the larger papers, but not so many of the smaller, changed over to it

And for many years those two faces—Roman No 2 and Century Expanded—were the most popular news body faces in this country And as newspaper presses several years ago were considerably slower than they are now, those faces served fairly well

But newspaper presses did not remain as they were several years ago The speed of them kept getting faster and faster

Nor did stereotyping processes remain the same They, too, took on increased speed The wet, or steamed, stereotype matrix, which for many years had been well nigh universally used by large newspapers, but each one of which had taken several minutes to produce, gave way to the dry matrix, which can be turned out in a small fraction of the

time required for the wet. (Even the "dry" matrix, of course, contains some moisture.)

The wet matrix had subjected type faces and other units of composition to great pressure, but to nothing like the tremendous pressure they became subjected to by the dry and harder-surfaced matrix.

That increased pressure and the faster presses rendered the Roman No. 2 and Century Expanded faces inadequate. That pressure, far beyond what those faces had been designed to withstand, broke down the fine lines of the faces. The faster presses revealed ink traps in their design that the slower presses had not revealed. A comparatively thin flow of ink over such faces, with their fine lines broken down, resulted in printed pages with insufficient color—with a grayed-out appearance that made for difficult reading. But a heavier flow of ink contributed to even more unsatisfactory results. The printed pages were too smudgy for easy reading.

Obviously, what was needed to meet the new conditions—to print well despite tremendous stereotyping pressure and at high speed—was a type face or faces with sturdier fine lines and as devoid as possible of features that would catch and fill up with ink and ink-soaked fibers from the speeding newsprint.

Composing-machine manufacturers went after the problem with several new type faces, most of which are available in several point sizes and in combination with italic and small capitals or with bold face or gothic.

Ionic No. 5, introduced by the Linotype Company in 1926, achieved immediate popularity. As these lines are being written, more than 2,700 newspapers, large and small, are using that face, in several sizes.

Shortly after its introduction, its makers conducted a nation-wide survey among eye specialists, with the co-operation of the American Optical Company.

To the question "Do you believe that the continued reading of the small type generally used in newspapers has an injurious effect on the eyes?" 3,461 eye specialists replied "Yes," and 193 "No."

To the question "Which of the samples of type do you think is best for use in newspapers?"—a question accompanied by samples of Ionic No. 5 and two formerly popular newspaper body faces—3,297 of the vision specialists voted for Ionic No. 5, while only 315 voted for one of the other faces, and only 154 for the other.

Writing about Ionic No 5, in 1928, F T Denman stated

"Fundamentally, ease of reading is based on six factors affecting legibility of print size of character, amount of white space within the individual character, variation in thick and thin lines in each character, the fitting of letters (degree of closeness each letter has to its preceding letter), length of line of print, and the amount of white space between succeeding lines of print—leading

"Since a designer cannot change the *form* of individual letters (which, through long usage, have become standardized and recognizable), all distinction in type must be attained by variation in the superstructure of individual letters

"This, then is a matter of increasing or decreasing the thickness of the vertical strokes, changing the weight of line or angle of accent on the rounded letters and varying the size and shape of serifs

"The degree in which some of these factors change the character and appearance of a type face may be seen in a comparison of Bodoni and Caslon

"In comparing Bodoni and Caslon we show the two extremes—a fine modern letter and a fine old-style letter

A shows the comparison in width of Bodoni and Caslon cap tals B shows the distinction in serifs C shows the heavy strokes on rounded letters in each in the Bodoni the difference is pronounced in Caslon the heavy strokes merge into the thinner lines of the letter D compares the cross stroke of the lower case t of each—in Bodoni it is a fine line in Caslon a line al most as heavy as the vertical portion of the letter E *again shows the difference in serifs*

'Much of this is generally known It is not generally known, however, that it is impossible to cut *different sizes* of type from a single design—without modifying the design materially for the smaller sizes

'This, too may be seen by a comparison of 36-point Bodoni and 36-point Caslon with a photographic enlargement of the 6-point size of each type to the 36-point size, below it

Bodoni 36 pt.

Bodoni 6 p

(Line above is 6 point Bodoni enlarged)

Caslon 36 pt

Caslon 6 p

(Line above is 6-point Caslon enlarged)

The enlargement of the 6 point size to the 36-point size shows how the original design of the type was modified in cutting the smaller sizes Note the distinction in the weight of each letter and see how much heavier the 36 point size of each face would be if it were cut as enlarged 6 point, without modifying

"Because the early type designers made their designs for 12- to 18-point sizes, and intended them for book work, it was necessary to alter the design materially when smaller sizes were cut A wholly satisfactory small-size type was not achieved in this manner

"Recognizing this fact, which has a vital effect on the legibility of newspaper faces, Linotype designers made an exhaustive study of type legibility in small sizes

"They started by making many designs By a process of elimination, one after the other was discarded because of some defect in legibility Then, after many trials and rejections, Ionic No 5 was achieved Because it was the *result* of a scientific attempt to secure legibility in small size, without consideration of display size, Ionic is truly the most legible face yet designed for newspaper use

"It will be observed, in the enlargement which follows, that the small letters are almost as high as the capitals

This is Ior

"This proportion is purposely large because the designers heeded the fact that small letters compose fully three-quarters of the average newspaper column They, therefore, produced an easy-reading type by giving greatest attention to its most read portion

"But they did considerably more than merely enlarge the lower-case letters in proportion to capitals The capitals themselves were heightened, the descenders were shortened and more 'body,' or weight, was added to the lower-case Into this large framework were designed the elements of maximum legibility.

"There is, therefore, considerable distinction between Ionic No 5 and the average newspaper roman Ionic has no hairlines (to break down in stereotyping), it has but slight difference between light and heavy strokes Ionic serifs are sturdy, and shorter, so that the white space which formerly went between individual letters is now put *within the letters*—thus gaining an even distribution of 'light spaces' in a word or line Light comes *through* Ionic, and not around it—a great factor in legibility

"These important elements in the design of Ionic may be more clearly understood from the comparative enlargement.

Ionic No. 5

(Black letters are Ionic outl ne letters Roman No 2)

Note the distinction between Ionic and Linotype Roman No 2 in this enlargement Ionic lower-case letters are larger there is but little distinction between its thick and thin strokes and an absence of hairlines there is more white inside the Ionic letter These factors insure easy reading Their absence makes print hard to read causing eyestrain

"With all these factors for legibility inherent in Ionic design, the job of producing a wholly satisfactory newspaper face was not quite finished Linotype designers kept in mind the necessity for maximum word count in a newspaper face—and attained that also!"

But the speeds of presses kept on getting faster, even after 1928, and rubber rollers came into more extensive use And to meet the conditions imposed by that again-increased speed—conditions that prevail as these lines are being written—the makers of Ionic No 5 introduced in 1929 a face called Textype, and in 1931 a face called Excelsior

Textype, somewhat lighter in weight than Ionic No 5, and more condensed, was soon adopted by several newspapers in this country,

and by many papers in foreign lands And that face now is being used by several hundred newspapers, and by many magazines and trade journals as well

Shortly after the introduction of Excelsior, which, at this writing, is being used by more than 850 newspapers, Harry L Gage referred to that face as follows

"Imagine a surface of matted crisscross soda-fountain straws and picture the result of printing on such a surface with metal types however large This is what happens, as the microscope sees it, on every bit of modern newsprint when it goes through the press

"Ground wood is just such a mass of slivery fibers Put a bit of printed news under a moderate microscope and the result looks very much like Figure 1 Sometimes it's almost impossible to discern the whiskery shapes as letter forms at all

"So type designing for news requirements has become a highly specialized art The elements of beauty which can be studiously embodied in book and commercial-printing types have been forced to submit to the ever-increasing necessities of newspaper stereotyping and printing on high-speed presses with rubber rollers

"From the days of the early news sheets in Caslon (not so many generations ago) through the first years of linotype composition, the conventional types amply served the purpose of slow and simpler printing methods With the development of higher and higher speeds began a contest between type designer and machinery builder which is paralleled only by the familiar rivalry of gun-builder and armor-plate maker

"When the Linotype organization introduced Ionic, maximum legibility and printability were achieved for the printing conditions of yesteryear Again a further burst of press speed, with more extensive use of rubber rollers, and new problems arose that carried the contest once more to the drawing-boards in the matrix factory The result—Excelsior It naturally named itself as an achievement that evens the odds, for the time being, with the stereotypers and press builders

"Properly to understand this problem of letter design for these exacting requirements we must look at each letter form in its final appearance on a news page Microscopic study is not very helpful The problem becomes so fuzzy, as in Figure 1, that we only realize the extreme difficulties to be met

"Obviously, however, the blurred and fibrous images of our letter forms indicate the first approaches to redesigning Figure 2 shows four letters of a familiar news face, Roman No 2, which is closely related to the old favorite, Century Expanded (Figure 6) The latter, in its days of first adoption, was regarded as the most legible type for news work Nobody of discerning taste ever called it beautiful But it served through many years to produce thousands of papers, year after year

"If we superimpose the same letters in the Excelsior design over the characters of Roman No 2 (Figure 3), we have a clear illustration of the cleaning-up process that produces clearer type impressions today The designer has had to study the *background* of paper in each letter, rather than the printed image, which may be noticed by the illustration, Figure 4

"Counting on a fringe of whiskers on every stroke, curve and serif to add weight or color, the designers ruthlessly chopped away weight Excelsior's anatomy is much thinner but nowhere wiry

"Attenuated finishing strokes, as in 'a' and 'e,' were found to be ink traps

"Thinly drawn, almost-touching serifs, as in 'w,' sometimes break in stereotyping Often their newsprint crop of whiskers joins them together More ink traps and blackened characters Excelsior serifs are sturdier and shorter

"Lower-case 'g,' the most complex of the alphabet, could not be reduced to a more elemental form (as has been attempted in certain 'modernistic' types) without losing the familiarity of form which is essentially a reading habit in the public eye So in the Excelsior it is given maximum openness The ball serif gave way to an equally traditional shape which left a full opening instead of a three-quarters surrounded area of background The intersections of the curving strokes are less acute The counters, or backgrounds of the loops, are themselves more open

"Meantime word count remains as a designer's strict limitation It would have been easy to open up a thinner, sturdier face to meet the soft rubber rollers, soupy ink, and fuzzy newsprint of present-day printing Excelsior doesn't exact that penalty with its legibility Its alphabet length is almost identical with Ionic And Ionic has compressed many thousands of dollars into higher content of news and

classified matter. This is the ultimate test of Excelsior design, final proof of the skill in shaving off superfluous thousandths of an inch in all the intricacies of caps and lower-case to do away with blurs and smudges.

"In every art simplification has been the supreme test of the designer. It is significant that this modern contest between the painstaking punch-cutter and the colossal printing machine has been solved in terms of refined simplicity. . . . A type designer's work is never finished. But in the type Excelsior certainly we have every refinement of infinite detail that today's need has demanded."

FIGURE 1. *Enlargement of a typical newspaper face of yesterday as it appears under the microscope, printed on newsprint*

FIGURE 2. *A "clean" enlargement of the original type characters of* FIGURE 1, *photo-engraved from the type patterns*

FIGURE 3. *Excelsior superimposed over* FIGURE 2 *to show how the ink traps have been eliminated*

FIGURE 4 *The characters of Excelsior, shown in* FIGURE 3, *photo-engraved from the type patterns, revealing the clear, free design of the background of each letter*

FIGURE 5 *The same characters of Caslon Old Face, similarly reproduced This was one of the early types used for the forbears of modern newspapers*

FIGURE 6 *Century Expanded, for decades a popular news face, contains, nevertheless, the treacherous background pockets, to trap inky fibers*

In a detailed study based on comparisons of photographic enlargements of certain letters in Excelsior and in Roman No 2, Paul A Bennett made the following statements

"Linotype engineers found out that certain newspaper faces are not performing well when they are used at high speed on news presses with rubber rollers The resilient rollers make contact with the plates in such a way that the letters slur, smear and fill up with ink Linotype engineers have examined the unsatisfactory results under the microscope They have embodied the indicated corrections and improve-

ments in the new Excelsior design. They have deepened and enlarged counters, made serifs sturdier, and have eliminated all ink traps, as may be noticed in the enlarged comparison letters that accompany.

"The color of Excelsior is slightly lighter than Ionic, but the face retains the inherent legibility of Ionic, and the same advantageous letter count.

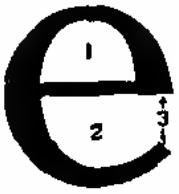
"Excelsior is more than just another news face—it is a *new* kind of news face—designed for modern printing, for high-speed press-work and rubber rollers."

EXCELSIOR

Counters in Excelsior (1) are noticeably larger than in the conventional roman character The amount of white between the finial and loop (2) is also more generous in the Excelsior character Notice the simplified tail (3), which eliminates the ink trap in the conventional form

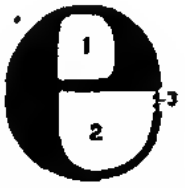
ROMAN No 2

Comparison of points 1 2 and 3 with the Excelsior character shows how the improved design of Excelsior means cleaner printing and faster character recognition



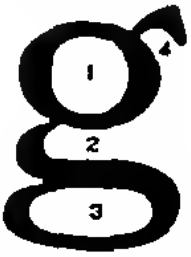
EXCELSIOR

The counters of Excelsior "e" (1 and 2), are considerably more generous than are those of the conventional roman The opening (3) is materially increased These improvements prevent the Excelsior "e" from filling up and looking like an "o"



ROMAN No 2

The small counter (1) and the close gap (3) are trouble points in this design for ink has a tendency to accumulate here and fill up Compare the counter (2) with the Excelsior counter, much superior



EXCELSIOR

At three points of the Excelsior "g" the white space is considerably greater than in the average roman These are in the bowl (1), near the link (2), and in the loop (3) The ear (4) has been simplified

ROMAN No 2

Two ink trap points in this design occur at 3 and 4 The bowl and link (1 and 2) also are smaller than in the Excelsior

EXCELSIOR

The decided variation between thick and thin strokes in the conventional roman has a tendency to cause eye fatigue That is why Excelsior letters have no hair lines Notice how the serifs (3) have been made sturdier without loss of grace To prevent fill up the distance has been made greater at (1) in Excelsior The crotch (2) has been widened for the same reason

ROMAN No 2

Two danger points for ink accumulation are at 1 and 2 Compare the fragile serifs (3) with the improvement in Excelsior

Ionic No 5 is available in the 5-, 5½-, 6-, 6½-, 6¾-, 7-, 7½-, 8-, 9-, 10- and 12-point sizes, in combination with Bold Face No 2, or with Italic and Small Capitals

Excelsior is available in combination with Bold Face No 2 in the 5-, 5½-, 6-, 7-, 7½-, 8-, 9-, 10-, 12- and 14-point sizes, in combination with Gothic No 3 in the 5-, 5½-, 6-, 7- and 8-point sizes, and in combination with Italic and Small Capitals in the 5½-, 6-, 7-, 7½-, 8-, 9-, 10-, 11- and 14-point sizes

Two widths of Excelsior—Excelsior No 1 and Excelsior No 2—are available in sizes smaller than and including the 8-point size Excelsior No 1 is slightly wider than Excelsior No 2

Textype is available in combination with Bold Face No 2, or with Italic and Small Capitals, in seven sizes—the 6-, 7-, 8-, 9-, 10-, 12- and 14-point sizes

Certain sizes of Ionic No 5, Excelsior and Textype, also, are available either with regular, short or long descending letters

Examples 26, 27 and 28 show, respectively, 7-, 8- and 10-point Ionic No 5 set solid

There are two hurdles news must surmount in its quick trip from the copy desk to the reader s mind One is in the newspaper plant the other is in the reader s eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping a type face must be sturdy free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers and the tendency of

7 point Ionic No 5 on a 7 point body

EXAMPLE 26

There are two hurdles news must surmount in its quick trip from the copy desk to the reader s mind One is in the newspaper plant the other is in the reader s eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping a type face must be sturdy free from thin lines and delicate serifs It must be designed with due regard for the

8 point Ionic No 5 on an 8 point body

EXAMPLE 27

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of thin inks to collect in sharp

10-point Ionic No 5 on a 10-point body

EXAMPLE 28

Example 29 shows 7-point Excelsior No. 1 set solid, and Example 30 shows 7-point Excelsior No. 2 set solid.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind. One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and the

7-point Excelsior No 1 on a 7-point body

EXAMPLE 29

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of

7-point Excelsior No 2 on a 7-point body

EXAMPLE 30

Example 31 shows 8-point Excelsior No. 1 set solid, and Example 32 shows 8-point Excelsior No. 2 set solid.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind. One is in the newspaper plant; the other is in the reader's eye Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring

8-point Excelsior No 1 on an 8-point body

EXAMPLE 31

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and

8-point Excelsior No 2 on an 8-point body

EXAMPLE 32

Example 33 shows 10-point Excelsior set solid.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind. One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of thin inks to collect in sharp angles and narrow openings. The

10-point Excelsior on a 10-point body

EXAMPLE 33

Examples 34, 35 and 36 show, respectively, 7-, 8- and 10-point Textype set solid.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of thin inks to collect

7-point Textype on a 7-point body

EXAMPLE 34

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind. One is in the newspaper plant; the other is in the reader's eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the

8-point Textype on an 8-point body

EXAMPLE 35

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant; the other is in the reader's eye. Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of thin inks to collect in sharp angles and narrow openings. The well-designed news

10-point Textype on a 10 point body

EXAMPLE 36

The main body matter of this book is set in 12-point Textype with long descenders on a 14-point body.

In 1935 two more newspaper body faces were introduced by the makers of the linotype—Paragon and Opticon—as companion faces to Ionic No. 5, Excelsior and Textype, and as these lines are being written both Paragon and Opticon are being cut in several sizes.

Paragon is somewhat lighter than Excelsior, and Opticon somewhat darker than Excelsior, but not quite so dark as Ionic No. 5.

Example 37 shows 7-point Paragon on a 7½-point body, and Example 38 shows 7-point Opticon set solid.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant, the other is in the reader's eye Modern news paper printing conditions offer many hazards To survive the ordeal of dry mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the

7-point Paragon on a 7½-point body

EXAMPLE 37

There are two hurdles news must surmount in its quick trip from the copy desk to the reader s mind. One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the

7-point Opticon on a 7-point body

EXAMPLE 38

· 6 ·

Leading and Spacing

LEADING (pronounced ledding), the amount of white space *between lines*, and spacing, the amount of white *between character groups or single characters within lines*, deserve careful consideration, as both play important parts in the *appearance* and in the *cost* of newspapers Yet leading and spacing work in opposite ways

Type lines usually are easier to read when leaded 1 or 2 points than when set solid But the same lines are harder to read when widely spaced than when closely spaced

The more clearly defined separation of lines brought about by leading helps the reader to follow through from line to line by lessening the possibility of his gaze's returning by mistake to the beginning of the line he has just finished reading, instead of dropping to the beginning of the next line But of more importance is the fact that leading, by putting a strip of white space above the tops of ascending letters (b, d, f, h, k, l, t) and below the bottoms of descending letters (g, j, p, q, y) causes the word forms to stand out more clearly on the page and thus be more readily recognizable In lines set solid, the word forms in one line often blend or nearly blend with word forms in the following line, as the descending letters in one and the ascending letters in the other often nearly touch each other

Leading, too, can change the color of a paragraph, a head, or an entire page Lines set solid make for heavier masses than would be the case were the same lines leaded The greater the leading, the lighter the masses Unusually black heads can be toned down somewhat by generous leading

While leading can make a newspaper page more legible, practical considerations suggest definite leading limits for news body lines The

greater the leading, of course, the fewer the lines to the column, page and issue, unless pages are added, which necessarily increases the cost of production.

As stated in Chapter 2, the tendency of dailies in this country at present is to set their news body matter in 7-, 7½- and 8-point faces, on a 7½-, 8-, 8½- or 9-point body, and the tendency of weeklies is to use 8-point faces on a 9-point or 10-point body. But many of our dailies now set the body matter of their classified-advertising columns in 5-point faces, solid, or in 5½-point faces with short descenders on a 5-point body, which gives them fourteen lines to the inch and, consequently, more income than they would receive at the same line rate from lines in larger point sizes and leaded, or from the 5½ point leaded, or even set on its own body size, 5½ point. Although such small and closely set lines are harder to read than the larger and leaded body lines in the news columns, the important item of income dictates their use—that and the considerations that such lines form but a comparatively small part of the paper as a whole; that the reader probably is interested in no more than a few classifications at any one time, and that, therefore, he is put to comparatively little inconvenience in reading such lines.

Example 39 shows 7-point Excelsior No. 1 on a 7½-point body, and Example 40 shows 7-point Excelsior No. 1 on a 9-point body.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader s mind One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping a type face must be sturdy, free from thin lines and delicate serifs. It must be designed with due regard for the slurring effect of rubber rollers, and the

7-point Excelsior No 1 on a 7½-point body

EXAMPLE 39

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards. To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the

7-point Excelsior No 1 on a 9-point body

EXAMPLE 40

Notice how much darker the lines seem in Example 39 than in Example 40, and how much darker in Example 41 than in Example 42.

Example 41 shows 8-point Excelsior No. 1 on an 8½-point body, and Example 42 shows 8-point Excelsior No. 1 on a 10-point body.

There are two hurdles news must surmount in its quick trip from the copy desk to the reader s mind One is in the newspaper plant the other is in the reader s eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry mat stereotyping, a type face must be sturdy free from thin lines and deli cate serifs It must be designed with due regard for the slurring

8 point Excelsior No 1 on an 8½ point body

EXAMPLE 41

There are two hurdles news must surmount in its quick trip from the copy desk to the reader s mind One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry mat ster eotyping a type face must be stur dy, free from thin lines and deli cate serifs It must be designed with due regard for the slurring

8 point Excelsior No 1 on a 10 point body

EXAMPLE 42

Example 43 shows 10-point Excelsior with long descenders on a 12-point body

There are two hurdles news must surmount in its quick trip from the copy desk to the reader's mind One is in the newspaper plant, the other is in the reader's eye Modern newspaper printing conditions offer many hazards To survive the ordeal of dry-mat stereotyping, a type face must be sturdy, free from thin lines and delicate serifs It must be designed with due regard for the slurring effect of rubber rollers, and the tendency of thin inks to collect in sharp angles and narrow openings The

10 point Excelsior with long descenders on a 12 point body

EXAMPLE 43

If a news story deserves a multiple-deck head, the head itself surely deserves enough leading to cause the lines to stand out and to be read as easily and quickly as possible

Many newspapers are prodigal with multiple-deck heads, but are strangely thrifty with leading in them

The head shown in Example 44 has several physical faults The jump in point size from the first to the second and third decks (from 24 point to 7 point) is too great, for one thing From 24 point to 12 point, say, would be better And, of course, a necessary pair of commas is missing from the second deck The leading—rather, lack of leading—is bad—so bad, in fact, that the reading of the second and third decks is difficult

Example 45 shows a head employing the same type lines and jim dashes, but attractively leaded

OLESON WILL READ HERE ON THURSDAY

"The Nice Family" a Modern Comedy By Edna Kuble and George Langman Will Be Read

Head of Department of Public Speaking From University of Zulu Will Give Recital

EXAMPLE 44

OLESON WILL READ HERE ON THURSDAY

The Nice Family a Modern Comedy By Edna Kuble and George Langman Will Be Read

Head of Department of Public Speaking From University of Zulu Will Give Recital

EXAMPLE 45

Two additional points of leading were inserted between the two lines in the first deck, and 4 additional points between all type lines and jim dashes below the first jim dash The shoulder on the second slug in the first deck made it unnecessary to insert any extra leading immediately above the first jim dash

The head in Example 44 occupies 9 picas of space in depth without doing successfully what it was supposed to do—to attract attention and to get itself read easily and quickly But the 34 additional points of leading—less than 3 picas—relieves the crowded feeling, gives the head a "chance to breathe," and makes it more attractive and easier to read

It is well to bear in mind that, if a story deserves a multiple-deck head, the head itself deserves proper leading A few additional points of leading should not be withheld when those points—as often is the case—constitute the difference between an unsatisfactory head and a satisfactory one

When, before a page form is locked up for the press or the stereotyping department, the columns are being justified to fill, care should be taken with any extra leading necessary

The extra leads—and they should be 1-point leads, not 2-point or thicker leads—should be placed between the first few consecutive lines of body matter of each story in a column, or, if only a few points are required, between the first few consecutive body lines of the first story in the column

Often the temptation is strong, when a page form has to be justified in a hurry, to drop several of the extra leads together before or after "30" dashes, or jim dashes, or sub heads or between or immediately

below the lines of main heads But such haphazard leading disfigures any pages so treated

When definite standards of leading have been adopted for heads and dashes—and definite standards must be followed by papers that hope to turn out attractive pages—no deviations from those standards should be tolerated

If there are five stories, say, in a column, and the column is 20 points short of filling (and no filler lines are readily available or desirable), 1-point leads should be placed between the first five consecutive body lines of each story, making four extra 1-point leads to each story But if, say, a column is only 6 points short of filling, it usually is advisable to put six 1-point leads between the first seven consecutive body lines of the first story in the column—supposedly the most important story in the column

Extra 1-point leading at the beginning of a story usually helps the reader to "get into it better" without seriously marring the appearance of the story or the page But the use of 2-point or thicker leads for the extra leading of the first few body lines usually does have a marring effect The difference in appearance between the extra-leaded lines and the following regularly leaded or solid lines is too pronounced to be acceptable to careful makeup editors

Closely spaced body lines are easier to read than widely spaced One reason for this is that wide spacing makes it necessary for the gaze of the reader to "jump" from word form to word form, instead of permitting it to glide along smoothly from one group of characters to another That "jumping," if long continued, becomes a conscious effort and, consequently, an intruding, attention-distracting thing The gliding, of course, is done with little if any conscious thought on the part of the reader that his gaze *is* gliding He does not pause to consider the mechanics of spacing until something occurs—something like wide spacing—to make him conscious of it—that things are not going as smoothly as they might

And another reason (or an extension of the reason already discussed) why wide spacing makes for difficult reading is that it causes "rivers of white" to flow down through the lines Such "rivers" often become so pronounced as to form patterns of their own—patterns that compete with the reading matter for attention—and that mar the appearance of the type lines, the columns, the paper as a whole

Correct spacing is easily attainable on composing machines Various thicknesses of spacebands are available—spacebands for comparatively large faces, for medium-size faces, for comparatively small faces And many thicknesses of non-variable spaces are available

Type lines should be composed with no more space between sentences than between the character groups within sentences

That is a common mistake in composition—the placing of more space between sentences than between the word or figure groups within sentences

This writer distinctly remembers that his first printing instructor told him, when teaching him to set type by hand to put a full "mutton," or em, quad between sentences—three times as much as between word or figure groups within sentences

And this writer continued to follow that erroneous practice longer than he usually cares to admit He followed it from hand cases to composing machines On the machines he continued to drop the equivalent of a full em quad between sentences—an equivalent usually made up of a "nut," or en, quad and a spaceband

And many operators today follow that same erroneous practice

To those who suggest, as some have who hesitate to revise a plan of typesetting they have followed for years, that there should be a longer pause at the end of a sentence than at the points of punctuation within the sentence, and that that longer pause is partly brought about by additional space, it can be said with logic that the punctuation point at the end of a sentence ends the sentence in its own right The space immediately following the ending point has nothing to do with the duration of pause indicated by the point

If the spacing did have anything to do with the duration of pause, it would naturally follow that two em quads immediately following an ending point would call for a longer pause than one em quad, and three em quads a still longer pause than two To pursue this line of reasoning further, it would seem just as logical to assume that the pauses after commas in widely spaced lines should be greater than the pauses after commas in closely spaced lines

But we know that this is not true The comma calls for a definite degree of pause, in its own right, regardless of spacing, the semi-colon calls for a longer pause, and the period for a still longer Wide spacing, medium spacing or close spacing do not affect those degrees of pause

But let us do some graphic comparing of widely spaced lines with closely (and correctly) spaced lines

The lines in Example 46, purposely made up of short sentences, to emphasize the point being made, are widely spaced, with at least the equivalent of a full em quad between sentences

Obviously, Example 46 is unsightly and difficult to read The fault does not lie with short sentences, but with the wide spacing between and within the sentences

Example 47 is made up of the same number of short sentences but they have been set with extra-thin spacebands throughout—not only between the words in the sentences but between the sentences

Not so good. Unsightly Notice the holes There's a reason. Em quads. They do not belong here Too wide for use between sentences One spaceband is enough. One extra thin spaceband. Be careful with spacing Do not set lines like these Avoid em quads between sentences Be careful. Be correct Be exact Use spacebands Use extra thin spacebands Your lines will be better looking You will like them better They will be easier to read Type was made to read

EXAMPLE 46

Much better Attractive No holes There's a reason No em quads They do not belong here Close spacing between sentences One spaceband is enough. One extra-thin spaceband Be careful with spacing Set lines like these Avoid em quads between sentences Be careful Be correct Be exact. Use spacebands Use extra thin spacebands Your lines will be better looking You will like them better They will be easier to read Type was made to read

EXAMPLE 47

Particular typesetters, when setting type for a fine book or other item of fine printing, and with plenty of time for the setting, use different degrees of spacing between some of the words, depending on the punctuation marks involved and on the shapes of the letters at the ends and beginnings of words, but such careful spacing usually requires too much time to be followed advantageously on the busy news machines, which usually must turn out body lines at high speed

As stated in Chapter 2, a metropolitan daily, in reducing its column width from 12½ picas to 12, found it possible to present just about the same number of words to the column in the narrower measure as it had in the wider, by equipping its composing machines with extra-thin spacebands

Many other papers have followed the same procedure to advantage

· 7 ·

Nameplates and Ears

BACK IN THE "BOOK STAGE" of journalism, nameplates, or title lines, were simple, restrained, dignified, and they harmonized with the other typographic units with which they were used And for at least two reasons First, newspapers then, as stated in Chapter 2, were controlled and produced by printers—not publishers as we use that term today—by skilled craftsmen more interested in turning out well-organized pages from a printing standpoint than in "selling" their wares to the public Second, as there was comparatively little competition between newspapers at the equivalent of our newsstands, as many readers bought their copies direct from the printer at his own shop, or received them by post, or read them at coffee-houses the proprietors of which often handled one paper exclusively, there were few important "outside" reasons for newspapers to go in for more eye catching nameplates

The nameplates of many English-language newspapers, back in the early days, were set in roman capitals or capitals and lower-case, or in both roman capitals and capitals and lower-case—often in larger sizes of the same sort of faces used for body matter

Example 1 suggests how *Publick Occurrences* of Boston, back in 1690, employed roman capitals for the main lines of its nameplate, Example 2 suggests how the *Boston News-Letter* employed roman capitals and lower-case back in 1704, and Example 48 suggests how the *London Packet* used both roman capitals and capitals and lower-case back in 1786

Although early-day newspapers used no ears of the sort employed by many newspapers of today, some early-day papers presented their issue numbers above their nameplates, to the left (see Example 1) or

right (see Example 2), or occasionally presented a few other incidental lines in an ear position

Some early-day newspapers employed pictorial devices in their nameplates, usually in the form of wood-cuts—pictures of postmen or postboys, afoot or mounted on horses, with trumpet in hand or at the lips Other early-day papers presented pictures of packets (ships), or other pictorial devices, in their nameplates

In England before 1712, when a stamp tax was placed on newspaper paper, several British papers employed comparatively deep title lines, but the tax caused some of those papers to lessen the depths of those lines Some of those papers not only lessened the depths of those lines but presented the first and last columns on their front pages as high columns (of the sort suggested by Example 4) to get more lines on the page and thus to hold down production costs

When competition between papers became keener, the title lines of many papers became bolder and more ornate, with a rather general shifting from roman types to black-letter, or old-english—the blackest type then available in many newspaper shops

When several influential papers had shifted from roman to old-english for their nameplates, in the 1670's, many less important papers followed suit, and for twenty-five or thirty years old-english was employed quite extensively for newspaper nameplates

Imitativeness was a characteristic of the newspaper business in those days (as of course it still is), and many lesser papers then did not dare be much different in appearance from important papers—not if those lesser papers hoped, as of course most of them did, to appear important themselves

For twenty-five or thirty years, as has been stated, many papers used old-english for their nameplates Along toward the end of the seventeenth century, however, several important papers shifted from old-english back to roman—with a natural trailing along on the part of many less important papers

For many years then many newspapers on both sides of the Atlantic used roman types for their nameplates

Then several important papers shifted to old-english again, as also did innumerable imitators, and old-english continues to be used by many hundreds of newspapers to this day

Many newspapers started in this country no more than twenty-five years ago—in many instances no more than five years ago, or less—

adopted old-english for their nameplates chiefly because many other papers, many of them quite important, were using old-english And many considerably older papers have hesitated to change from old-english to other faces, because they want "to appear their age"—to have "a long-established look"—and are unwilling to let go of what they regard as the trade-mark value of their old-time nameplates

When the *Linotype News* was launched, in 1922, it followed tradition by appearing with a nameplate in old-english But it since has employed several other faces for nameplates, and sometimes has shifted nameplates from one issue to another, depending on the head dress employed

Newspaper ears as we know them today—displayed ears often used with nameplates to call attention to important features in papers, to advertise the papers, to promote community affairs, to present weather or tide information, to identify particular editions, and for many other purposes—are comparatively recent inventions They are a manifestation of the competition that has developed between newspapers, particularly newsstand competition

Certain it is that newspaper ears, because of the positions they occupy at the top of a page, can be attention arresting, and many newspaper editors and publishers are convinced that appropriately worded and displayed ears have strong "pulling power" or "sales appeal"

The nameplates suggested by the examples that follow (and of course many other and different nameplates could be shown if space permitted) cover a wide range typographically, and employ various means to present various statements in their ears—those that have ears

Example 48 suggests the nameplate on a copy of the *London Packet* issued in 1786

As may be observed, the word "THE" was in widely letter-spaced roman capitals centered in a line by itself above a pictorial device that interrupted the second and third lines, the words "LONDON PACKET" were in letter-spaced roman capitals of a size fully twice as large, the word "OR" in the third line was in roman capitals of the same size used for the first line, and the words "New Lloyd's Evening Post" were in roman capitals and lower-case of the same size used for the second line

It should be interesting to note, in passing, that a line immediately

THE

LONDON PACKET;

OR, New Lloyd's Evening Post.

Printed by F. BLYTH, No. 2, QUEEN'S-HEAD-ALLEY, PATER-NOSTER-ROW. [*A Letter-Box on the Gate.*

Price Three-pence. From WEDNESDAY, MAY 31, to FRIDAY, JUNE 2, 1786. [No. 2435.

EXAMPLE 48

WEATHER
Mostly cloudy and somewhat warmer today. Ok today cloudy followed by occasional rain.

The Rhinebeck *Gazette*

Intelligent advertising can do more to increase your business than an army of salesmen

VOLUME LXXXVIII No 49 RHINEBECK NEW YORK MARCH 2 1934 SINGLE COPIES SIX CENTS

EXAMPLE 49

Largest Daily Circulation of Any Newspaper in Northern Virginia

THE TIDES

High tide 4.51 a. m. 4.51 p. m.
Low tide 3.00 a. m. 3.00 p. m.

The Alexandria Gazette

THE WEATHER

Fair and continued cold today. Tomorrow fair with rising temperature; moderate northwest winds today.

ESTABLISHED 1784—THE OLDEST DAILY NEWSPAPER IN THE UNITED STATES

VOL. CXLIV—No. 272 INTERNATIONAL NEWS SERVICE ALEXANDRIA VIRGINIA THURSDAY NOVEMBER 16 1933 THE OFFICIAL NEWS OF TODAY PRICE TWO CENTS

EXAMPLE 50

below the nameplate and above the date line stated "Printed by F Blyth, No 2, Queen's-Head-Alley, Pater-Noster-Row A Letter-Box on the Gate" Note that that credit line stated *printed*, not *edited*, or *published* Yet Mr Blyth was only one of several printers who printed that paper before it was merged with another London journal

The *Rhinebeck* (N Y) *Gazette* has used a nameplate of distinction, one drawn by a master designer, Frederic W Goudy, not only to harmonize with the type faces used for heads by the *Gazette*—Bodoni Bold, Bodoni Bold Italic, and Bodoni Bold Condensed—but to suggest the spirit and flavor of our colonial days, when Rhinebeck was founded (See Example 49)

Note that the words "The" and "Gazette" were given italic treatment, with a swash "T" for "The" and a swash "z" for "Gazette," with "Rhinebeck" in roman and all words in capitals and lowercase

"Since Rhinebeck reaches back into colonial times," Jacob H Strong, Jr, editor of the *Gazette*, informed this writer, "Mr Goudy decided that the introduction of italics into the heading would, in a way, carry out the colonial tradition and, as well, add to the variety and interest of the line"

Observe that that nameplate was complemented with ears, the one at the left presenting statements about the weather, the one at the right calling attention to the value of advertising

Example 50 suggests a nameplate (in a rather condensed old-english) that has been used by the *Alexandria* (Va) *Gazette*

The ear to the left presented information about the tides, the one to the right referred to the weather The type lines of both ears were enclosed by oxford rules A small line in italic above the nameplate stated "Largest Daily Circulation of Any Newspaper in Northern Virginia", a small line in capitals and small-capitals below "Established 1784—The Oldest Daily Newspaper in the United States"

The *Tuckahoe* (N Y) *Record* has employed another kind of old-english, as suggested by Example 51

The ear at the left stated "You will find the classified ads in the *Tuckahoe Record* interesting as well as profitable", the one at the right, in display "16 Pages" A rather fancy dark-and-light border was used to enclose the type lines of both ears

Example 52, which suggests a nameplate used by the *Virginia Gazette* of Williamsburg, Va, a paper founded August 6, 1736, has a

You will find the classified ads in THE TUCKAHOE RECORD interesting as well as profitable.

The Tuckahoe Record

16 PAGES

Vol. 6, No. 33 — TUCKAHOE, N. Y. THURSDAY AUGUST 13 19[illegible] — PRICE THREE CENTS

EXAMPLE 51

THE

VIRGINIA GAZETTE.

Containing the freſheſt Advices, Foreign and Domeſtick.

FOUNDED AUGUST 6 1736

NEW SERIES.—VOL. IV.—NO 13 — WILLIAMSBURG, VIRGINIA, FRIDAY, APRIL 14 1933 — SINGLE COPY FIVE CENTS

EXAMPLE 52

1932 MARCH 1932						
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Taylor County Star-News

1932 APRIL 1932						
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

With Which Has Been Combined The TAYLOR COUNTY LEADER

Volume Fifty six — The Star Established in 1876 — Medford Wisconsin Thursday March 10 1932 — Issued Weekly $2 a Year — Number Fifty

EXAMPLE 53

colonial flavor, as that nameplate is an exact reproduction of the original nameplate used by that paper

Note the letter-spaced "THE" in a line by itself, the word "*VIRGINIA*" in italic capitals, the third line, in italic capitals and lower-case, the periods at the ends of the second and third lines

The *Taylor County Star-News*, a weekly of Medford, Wis , with an unusually well-patronized and profitable classified-advertising department (see Example 373), has used monthly calendars for its ears, as suggested by Example 53, although it since has used different nameplates and other kinds of ears

The left ear presented the calendar for the current month, the right ear for the month just ahead When the first issue for the next month was being made up, the calendar at the right was shifted to the left, and one for the next month was placed at the right Thus each calendar was made to do double duty before being discarded A small line below the main line of the nameplate stated "With Which Has Been Combined The Taylor County Leader "

A sort of italic old-english has been used by the *Altoona* (Kan) *Tribune*, with a period (suggestive of old days) at the end of the line, and with two heavy and two light rules used with each ear (suggestive of the raised-tablet effect of other days), as suggested by Example 54

The left ear stated "The Altoona Tribune Is Like a Newsy Letter Each Week", the right ear "$2 00 Per Year in Wilson County, $2 50 Outside", a line below the nameplate "Published in the Gem of the Verdigris Valley—Covers Its Territory Like the Dew—Official County News—Official Altoona News "

The *Blair* (Wis) *Press* has used a nameplate in old-english, without ears, but with a line in rather heavy gothic capitals just below it stating "The Only Paper in the World That Cares Two Whoops for Blair, Wisconsin " (See Example 55)

The *Indiana* (Pa) *Democrat*, which has employed a nameplate unaccompanied by ears, sometimes has presented a news banner in 18-point type between rules below its nameplate but above its date line, as suggested by Example 56

The banner in this instance stated "Democratic Candidates Received Enthusiastic Reception Here, and in Other County Towns on Tuesday Were Much Pleased "

Example 57, with the main line in 72-point Narciss, presented two

The Altoona Tribune is Like a Newsy Letter Each Week.

The Altoona Tribune.

$2.00 Per Year in Wilson County, $2.50 Outside

Published in the Gem of the Verdigris Valley—Covers Its Territory Like the Dew—Official County News—Official Altoona News.

Twenty-eighth Year | ALTOONA WILSON COUNTY KANSAS THURSDAY AUGUST 6th 1931 | Number 39

EXAMPLE 54

The Blair Press

THE ONLY PAPER IN THE WORLD THAT CARES TWO WHOOPS FOR BLAIR, WISCONSIN

Volume 35 | Blair Trempealeau County Wisconsin Thursday Nov 2 1933 | Number 45

EXAMPLE 55

The Indiana Democrat

Democratic Candidates Received Enthusiastic Reception Here, and in Other County Towns on Tuesday. Were Much Pleased.

VOLUME 69 | INDIANA INDIANA COUNTY PA., WEDNESDAY JULY 16 1930 | NUMBER 11

EXAMPLE 56

Printing Education Week
See Page Four

The Linotype News

Linotype Sets New High
See Page Five

VOLUME XI | *The Machine That Lasts* | San Francisco, February 1933 | *The Service That Lasts* | NUMBER FOUR

EXAMPLE 57

The Milford News

Devon
Myrtle Beach
Walnut Beach
Laurel Beach
Silver Beach
Fort Trumbull Beach

A Home Town Newspaper Dedicated to Perpetuation of Milford's Ideals and Traditions

Town of Milford Founded in 1639 the 2 nd Oldest Town in Connecticut But Still Young

Woodmont
Morningside
Pondpoint
Bayview
Bayview Heights
Point Beach

Vol. VI—No. 31 | Published Weekly by The Mil and News Publishing Co. Inc. Yearly Subscription $2.00, Single Copy 4 cents | MILFORD, CONN., OCTOBER 7, 1933 | Entered as Second Class Mail Matter April 17 1929 at the Post Office at Milford under Act of March 3, 1879 | Ten Pages

EXAMPLE 58

The Modern Newspaper You Like to Read

The Linotype News

This Issue More Than Seventy Thousand

Volume VII | *The Machine That Lasts* | San Francisco, California, February, 1929 | *The Service That Lasts* | Number Four

EXAMPLE 59

unboxed ears in Caslon No 3 Italic and Caslon No 3 calling attention to features on inside pages

The *Milford* (Conn) *News* has used a deep nameplate with a line-cut toward its center and with scrolls to the left and right listing the names of a dozen neighboring communities in which the paper circulates, as suggested by Example 58

Three lines in small type between oxford rules to the left of the central line-cut stated "A Home Town Newspaper, Dedicated to Perpetuation of Milford's Own Ideals and Traditions", and three lines to the right, between the same kind of rules "Town of Milford, Founded in 1639, the Sixth Oldest Town in Connecticut, But Still Young"

Example 59 suggests a nameplate in 72-point Narciss, with ears in Pabst Extra Bold Italic enclosed with 2-point rules

A different looking pair of ears, in Bodoni Bold Italic between top and bottom oxford rules, but with the same nameplate, is suggested by Example 60

A deep nameplate has been used by *Grit* of Williamsport, Pa , as suggested by Example 61

The main line was presented in large outlined and shaded letters against a banner supported by cherubs A small line in a ribbon below the banner stated "America's Greatest Family Newspaper" A line above the nameplate called attention to a new serial story beginning in that issue The ears, rather large squared-off boxes, presented philosophical statements

Still another ear effect, with the nameplate in 72-point Narciss, is suggested by Example 62

Each ear consisted of two lines in 18-point Metroblack No 2 under a single 4 point rule interrupted by a black star

An unusual pair of ears, with the same nameplate, is suggested by Example 63

Those ears, with lines in Metroblack No 2 and Metrolite No 2, made use of top and bottom braces the thick and thin strokes of which harmonized with the dark and light type lines and gave the page an out-of-the-ordinary touch

The *Houlton* (Maine) *Times*, before it was merged with the *Houlton Pioneer* and became the *Houlton Pioneer-Times*, used to run a boxed-off banner above its nameplate, and rather large boxed ears to boost the community in which the *Times* was published See Example 64

For Fire Prevention
(See Page Five)

The Linotype News

Motion in Advertising
(See Page 5 e)

VOLUME XI — *The Machine That Lasts* — NEW ORLEANS, SEPTEMBER, 1932 — *The Service That Lasts* — NUMBER TWO

EXAMPLE 60

The Romance of a Sadly Disillusioned Maid - - - "LOVE HONOR and OBEY - - Begins This Week in the Story Section

Wealth . . .

That man is rich whose mind is rich. We all have a miniature copy of Aladdin's famous lamp. Some lamps have greater creative power than others. But our lamps, like our minds, would develop more power if we but used them more.

Values . . .

He is one who figures life not in terms of money but in terms of life. The biggest man in your town doesn't necessarily live in the biggest house. The biggest man is the one who goes the greatest distance to the greatest number.

FIFTY SECOND YEAR—NO. 14 — WILLIAMSPORT PA., MARCH 11 1934 — FIVE CENTS

EXAMPLE 61

Linotype Set Papers Lead in Ayer Contest

The Linotype News

Extra Thin Spacebands Save Valuable Space

VOLUME X — THE MACHINE THAT LASTS — CHICAGO MAY 1932 — THE SERVICE THAT LASTS — NUMBER SIX

EXAMPLE 62

IT CENTERS

See Pages Four and Eight

IT QUADS to the LEFT

See Pages Four and Eight

The Linotype News

IT QUADS to the RIGHT

See Pages Four and Eight

VOLUME XI | THE MACHINE THAT LASTS | CHICAGO, JULY, 1932 | THE SERVICE THAT LASTS | NUMBER ONE

EXAMPLE 63

Lambs Rush Into Wall Street Where Old Sheep Fear To Tread

Come To Aroostook Garden of Maine

Houlton Times

The Garden of Maine Weekly

Eat Aroostook Potatoes

VOLUME LXX NO 10 | HOULTON MAINE, WEDNESDAY MARCH 11 1931 | PUBLISHED EVERY WEDNESDAY MORNING

EXAMPLE 64

55-90-34

See Page Three

The Linotype News

72-90-34

See Page Eight

VOLUME XI | BROOKLYN DECEMBER, 1932 | NUMBER THREE

EXAMPLE 65

THE WEATHER
Today F ir and warmer
Tomorrow Partly cloudy and warmer, rain in afternoon or at n ght
Temperature Yesterday Max or 10 in
Detailed Report on Page 27

NEW YORK
Herald Tribune
LATE CITY EDITION

Vol. XCV No. 32 4"7 | THURSDAY OCTOBER 17 1935 | TWO CENTS In Greater New York | THREE CENTS Within 500 Miles | FOUR CENTS Elsewhere

EXAMPLE 66

Von Elm, Golden Tie for Caliente Open First Money

CLOSING FINANCIAL

HOLLYWOOD NEWS

ALWAYS FOR HOLLYWOOD — MEMBER ASSOCIATED PRESS

TWO CENTS

VOL 10 NO 67 | MEMBER OF A. B. C. | HE-3121 | HOLLYWOOD CALIFORNIA, SATURDAY JANUARY 17 1931

EXAMPLE 67

New York World-Telegram

Copyright 1935 by New York World-Telegram Corporation. All Rights Reserved.
Local Forecast —Fair slight y colder probably l ght frost ton ght.

7TH SPORTS
LATEST RACING
PRICE THREE CENTS

VOL 68—NO 91.—IN TWO SECTIONS—SECTION ONE | NEW YORK WEDNESDAY OCTOBER 16, 1935

EXAMPLE 68

The ear at the left of the issue from which this nameplate was reproduced stated "Come to Aroostook, Garden of Maine", the ear at the right "Eat Aroostook Potatoes", a line below the main line "The Garden of Maine Weekly"

Example 65 suggests how a pair of line-cuts, placed to face into the page, were used with a nameplate in 72-point Narciss, with ears in Bodoni Bold Italic and Bodoni Bold centered between the cuts and the nameplate

Note that only one rule—a rather heavy oxford—was used just below that nameplate

Many large-city newspapers issuing two or more editions daily usually identify the editions in one or both ears

Example 66 suggests how the *New York Herald Tribune*, which has employed a line-cut with its nameplate, used its left ear to present information about the weather, and its right ear to identify the edition

The *Hollywood* (Calif.) *News* used to employ combination black-on-white and white-on-black plates for its ears, and sometimes ran a boxed banner above its nameplate, as suggested by Example 67

The ear at the left identified the edition, the one at the right featured the price of the paper, in large display "Two Cents." Small lines in a ribbon below the nameplate presented the statements "Always for Hollywood" and "Member Associated Press."

The *New York World-Telegram*, which has employed a line-cut with its nameplate, has used its right ear to identify the edition, and to specify the price of the paper. As a left ear it has used the Scripps-Howard emblem, a lighthouse. A small line below the nameplate presented information about the weather, and a smaller line above that presented copyright data. See Example 68

The *New York Sun*, which has employed a line-cut with its nameplate, has used both of its ears to identify the edition, with weather information in smaller lines toward the bottom of both ears. A small line below the nameplate presented copyright data. See Example 69

The *New York Journal*, which, too, has used a line cut with its nameplate, sometimes presents one or two banner lines above it. A large ear at the right has been used to identify the edition and a smaller one at the left to present weather information. Small lines below the nameplate have presented that paper's telephone number, and have referred to the number of sections. See Example 70

The *Delta Atlas*, an attractive Ohio weekly that has presented its

SPORTING FINAL
★★★★★★
RACING CHARTS

The Sun

SPORTING FINAL
★★★★★★
7th RACE RESULT

VOL. CIII—NO 38—DAILY | NEW YORK WEDNESDAY OCTOBER 16 1935 | PRICE THREE CENTS.

EXAMPLE 69

'ITALIANS NEAR ADOWA'---GIBBONS

THE WEATHER
Mostly cloudy today, rain at night.

NEW YORK JOURNAL

No. 17571—DAILY | TUESDAY OCTOBER 1 1935 | THREE CENTS

FINAL
NIGHT EXTRA
EARLY STOCKS
BROOKLYN QUEENS

EXAMPLE 70

The Delta merchant's potential customer is not a mind-reader. Use Atlas advertising to draw his business in your direction

THE DELTA ATLAS

The Atlas classified advertising department is largest in Fulton county—because it produces! Use Atlas ads for quick results

SINGLE COPY—THREE CENTS | DELTA, OHIO FEBRUARY 21 1935—VOL. LVIII NO 45 | PER YEAR—$1.50 IN ADVANCE

EXAMPLE 71

heads in Cloister Bold, has used a nameplate and ears in Cloister Bold, as suggested by Example 71

The *Los Angeles Evening Post-Record*, which has run banners both above and below its nameplate, has printed its nameplate in color—a royal blue—to bring about a more pronounced separation of its over and under banners

To this writer it seems that a nameplate should be presented in a type face in the same family used for the main news heads on a front page, or in a decidedly different type face—not one just a little different A nameplate to be effective should be closely related to the main-head type, or offer decided contrast to it It should not be somewhere in between And when a line-cut is used in a nameplate the design and color of the cut should tone in well with the design and color of the type face or lettering of the nameplate—should not be so "off color" as to attract too much attention to itself and away from the name of the paper And the type faces and any rules or ornaments used for ears should harmonize in design and color with the nameplate or with the head dress of the paper

Some publishers of newspapers with nameplates that do not get along well with the head dresses used hesitate, as has been stated, to change to more appropriate nameplates for fear that any change would impair the recognition or trade-mark value that long usage of the old nameplates has given the upper part of their papers—that any such change would disturb readers accustomed to the old nameplates, and would work against the papers on the newsstands

But it is difficult for this writer to believe that any change that enhances the attractiveness of a paper would militate against it—at least for long Indeed, the best answer to the line of reasoning opposed to such a change is offered by many a long-established and successful newspaper that has changed its nameplate, and its head and body types as well, many times in the course of its existence

When a nameplate is made (from type lines or slugs or a drawing), it usually is advisable to have a master plate made—a plate not to be used in the forms itself—but to be used for electrotype reproductions for employment in the forms The master plate preferably should be deep-etched in copper, and the electros be steel-faced and mounted on metal, to assure their 'standing up" well under stereotype pressure

Another rule treatment of date lines that became popular many years ago (possibly because some relatively important paper—a paper of course imitated by many less important ones—had only a limited supply of rules and attempted to make the most of what it had to work with) involved the use of a fairly light parallel rule above the date line and a fairly heavy oxford rule (sometimes called a Scotch rule or a double rule) below the date line And hundreds of newspapers continue to employ that sort of rule combination with their date lines

(Parallel or single rules and oxfords often can be used together advantageously for composite borders, as illustrated in Chapter 29, but they form a less effective combination when used in pairs with type lines between them as in date lines)

It is possible here to show only fragments of date lines, but these fragments should serve to illustrate the points to be brought out In each illustration the type line is in the same face and size—12-point Bodoni Bold—to show how a face of that sort—one with a decided difference in weight between its thick and thin strokes—gets along well with some kinds of rules, and not so well with others

Of course, the type face used for the main line of a date line might well be in the same type family, or one of the same families, used for the head dress of the paper, as the date line is a part of the head dress and should harmonize with the other parts

As a general principle date-line rules used with head faces the thick and thin strokes of which are *not* in marked contrast with each other should be either single rules or parallel rules, while date-line rules used with head faces with decided differences in weight between their thick and thin strokes should be either single or oxford rules

But fairly light parallel rules (and, as has been stated, many newspapers continue out of habit to use such rules with their date lines regardless of the kinds of head faces employed) seem out of place, even when used with monotone faces, unless those faces are comparatively light in weight

Example 72 is typical of date lines carried by many weekly papers The rules are all right in themselves, but they do not get along well with a face like Bodoni Bold, and there is too much leading between the rules and the type line Nine points of leading appear above the line and nine more (including any shoulder on the type-line slug) below it weeklies use as much as 12 points of leading both above and the result is unattractive

· 8 ·

Date-Line and Running-Head Rules

THE KIND OF RULES used with the date line of a newspaper, and the leading between the rules and the type line, have considerable to do with the appearance of the page as a whole

Several papers use with their date lines rules that are good in themselves, but that are inappropriate for date-line use Other papers use the right sort of rules with date lines, but fail to employ the right amount of leading between the rules and the type lines

Back in the "book stage" of journalism, some newspapers employed no rules toward the tops of their pages (See Example 1)

Other papers (see Example 2) employed plain light rules above and below their date lines, or above and below a statement such as "Published by Authority," with liberal leading between the type line and its accompanying rules

That sort of leading seemed appropriate then, when papers employed comparatively large body types, wide columns and generous page margins, but in these days of larger and tighter pages, deep leading seems out of place for date lines

Also, back in the days when papers employed little if any display, and that little in comparatively light faces, light parallel rules seemed appropriate for use with date lines on front pages (see Example 6) and under running heads on other pages

But habit is a strong thing in the newspaper business, and many papers, even when they increased the size and weight of their head dresses, continued to use light parallel rules with date lines and running heads—as many strongly headed papers do to this day

or on the printing press and their reproducing clearly despite oft-repeated use.

Nameplates and ears in many papers are so battered or broken or smudgy that they mar the appearance of the papers.

When a nameplate begins to show appreciable wear, the master plate should be brought out from the files and a new electro made. And the ears, too, should be kept in good condition—like those of a small boy.

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Another rule treatment of date lines that became popular many years ago (possibly because some relatively important paper—a paper of course imitated by many less important ones—had only a limited supply of rules and attempted to make the most of what it had to work with) involved the use of a fairly light parallel rule above the date line and a fairly heavy oxford rule (sometimes called a Scotch rule or a double rule) below the date line And hundreds of newspapers continue to employ that sort of rule combination with their date lines

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It is possible here to show only fragments of date lines, but these fragments should serve to illustrate the points to be brought out In each illustration the type line is in the same face and size—12-point Bodoni Bold—to show how a face of that sort—one with a decided difference in weight between its thick and thin strokes—gets along well with some kinds of rules and not so well with others

Of course the type face used for the main line of a date line might well be in the same type family, or one of the same families, used for the head dress of the paper, as the date line is a part of the head dress and should harmonize with the other parts

As a general principle, date-line rules used with head faces the thick and thin strokes of which are *not* in marked contrast with each other should be either single rules or parallel rules, while date-line rules used with head faces with decided differences in weight between their thick and thin strokes should be either single or oxford rules

But fairly light parallel rules (and, as has been stated, many newspapers continue out of habit to use such rules with their date lines, regardless of the kinds of head faces employed) seem out of place, even when used with monotone faces, unless those faces are comparatively light in weight

Example 72 is typical of date lines carried by many weekly papers The rules are all right in themselves, but they do not get along well with a face like Bodoni Bold, and there is too much leading between the rules and the type line Nine points of leading appear above the line and nine more (including any shoulder on the type-line slug) below it Some weeklies use as much as 12 points of leading both above and below Space is wasted, and the result is unattractive

Too Much Space Above and Below Type Line

EXAMPLE 72

Other papers, some of them metropolitan dailies, use date lines like the one in Example 73 The rules are appropriate, but there is not enough leading between the rules and the type line The whole thing is too crowded, and the result is unattractive

Rules Are Too Close to Type Line In This

EXAMPLE 73

Still other papers use date lines like the one in Example 74, for as previously stated, many papers began using such rules together many years ago and have kept on doing so out of habit Each of these rules is all right in itself, but the general effect is not good when they are used together in this way

This Is an Unattractive Combination

EXAMPLE 74

Some papers use oxford rules that are entirely too heavy for such use, like the ones in Example 75

These Oxford Rules Are Too Heavy

EXAMPLE 75

The parallel rules used in Example 76 (and several papers use date lines such as this) do not go well with a face like Bodoni Bold, and the rules are too "deep" for date-line use with any face There is too much space between the lines of each rule The general result is unattractive

These Parallel Rules Are Too "Deep"

EXAMPLE 76

Many papers, some of them metropolitan dailies, use oxford rules as they appear in Example 77. The rules are appropriate, and the leading between the rules and the type line is about right. But the fact that the lower oxford has been placed with its light stroke down keeps the whole from appearing as finished as it would be were the light stroke up.

The Lower Rule Should Be Inverted

EXAMPLE 77

In Example 78 the amount of leading between the rules and the type line is about right—4 points of space, including any shoulder on the type-line slug. (Of course, the parallel rules are not so appropriate for use with Bodoni Bold as they would be with light monotone faces.)

Four Points Above and Below About Right

EXAMPLE 78

Example 79 shows a date line as it might well be treated when 12-point Bodoni Bold is used. Four points of leading have been used above, and four more below the type line, including any shoulder. As the lower rule appears with the thin stroke up, or inside, the type line is attractively framed by the rules.

Four Points Above and Below About Right

EXAMPLE 79

The single rules used in Example 80 are too heavy. They attract attention to themselves and away from the type lines they are supposed merely to complement.

These Single Rules Are Too Heavy

EXAMPLE 80

But the plain rules used in Example 81 form an attractive frame for the line.

Four Points Above and Below About Right

EXAMPLE 81

Entirely different treatments of date lines are suggested by Examples 65, 235 and 240

The same type face used for the main line of the date line might well be used for running heads also, as well as the same kind of rule, for running heads have the same relation to inside pages as date lines do to front pages

When an oxford rule is used with a running head, the rule should be placed with its light stroke down

· 9 ·

Dashes, Cutoffs and Column Rules

MANY NEWSPAPER MAKEUP MEN make the mistake of putting the same amount of leading above "30" dashes (the dashes at the ends of stories) as below them Some makeup men actually put more leading above than below

As "30" dashes are supposed to *end* stories, not merely to separate them, and surely *not to form parts of following heads*, it is advisable to put more leading below than above them

And if body lines of stories are set on slugs of larger point sizes (if the lines themselves are cast leaded), that leading on the slugs themselves should be allowed for when extra leading is placed above "30" dashes More leading should be used above "30" dashes when body lines are cast solid than when cast leaded But in either case more leading should be used below the dashes than above

Where the final line of a story is short—where the printed characters fill less than one-half of the line—it is advisable to omit any extra leading above the "30" dash, as the comparatively long blank portion of the final line gives the effect of leading But extra leading should be placed below the dash, unless the dash, instead of being centered vertically on its slug, has been cast above center to secure extra following leading automatically

Theoretically, when type characters in the final line of a story fill less than one-fourth of the line, the slug presenting that line should be cut so that the "30" dash may be placed closer to the next-to-last line of the story than would be possible without cutting, for, in such cases, it is the next-to-last line, rather than the unusually short final line

(commonly referred to as a "widow"), that should dictate the amount of leading needed

Practically, however, that plan would not always work out well in the busy newspaper plant Many newspaper pages have to be made up at high speed to meet exacting schedules, and not always do the makeup men have the time, even when they think about it and ordinarily would prefer to do it, to attend to such details as cutting slugs above "30" dashes

But they usually do have time, when making up feature columns and departments, which often may be put together more leisurely than can straight-news matter, to treat "30" dashes, and jim dashes also, as well as ornaments between items, in such a way when such dashes or ornaments follow "widows"

Various kinds of "30" dashes are available, both ornamental and plain Certain ornamental dashes tone in well with certain faces For instance, one kind of "30" dash (as well as jim dash) is known as a Bodoni dash, or tapered dash, although in Europe it often is referred to as a French rule (See Chapter 40) But ornamental "30" dashes should not be employed unless the ones using them are quite sure that they get along well with the type faces used Ordinarily, it is safer to use plain dashes

Of course, "30" dashes should not be so heavy or so fancy that they attract undue attention to themselves, or so light that they fail to hold their own with the other units of composition They should harmonize in design and weight with the other typographic elements

"Thirty" dashes used in 12-, 12½- or 13-pica columns should not be much more than 8 picas wide nor much less than 7 picas If they are much wider than 8 picas, they suggest cutoff rules (rules that reach clear across the column and one purpose of which often is to divert attention to the column to the right) If they are much narrower than 7 picas, they appear too much like jim dashes (the dashes often used between decks of multiple-deck heads, or between items in a column or department)

"Thirty" dashes used in columns wider than 13 picas but less than two regular columns in width should be about the same width, proportionately, as those used in regular columns—about two-thirds of the column width But "30" dashes used in columns wider than two regular columns should be somewhat less than two-thirds of the wider column, to keep the dashes from being too conspicuous

Jim Dashes

Jim dashes, unlike "30" dashes, should have the same amount of white space above them as below, as they are not supposed to end stories, but merely to separate certain units within stories, or in columns or departments, or to set off the units of multiple-deck heads, or to set off heads from stories

In multiple-deck heads, it often is necessary to place considerable leading below the first jim dash, to make up for a deep shoulder on the slug in the display line just above the dash—particularly when no descending letters appear in that display line When descending letters do appear, less leading is needed below the dash—which should be centered vertically between the bottoms of the letters above it and the tops of the letters below it

The leading followed for that first jim dash (including any leading automatically brought about by shoulders) should be followed for all other jim dashes in the head, even though, as usually is the case, the shoulders on the slugs of display lines in subordinate decks are considerably shallower than the shoulders on the slugs of the larger lines in the first deck If the leading of jim dashes throughout a head is not consistent, the head will be less attractive than it would be with consistent leading

Sometimes when a banner line is used, particularly a banner line with no descending letters, and the line has been cast on a slug of its own point size, rather than on a slug a size smaller, it is advisable to saw away part of the large shoulder above the first jim dash, to get away from the necessity of putting so much extra leading below the dash to center it between the bottom of the banner and the top of the second deck—leading too extravagant to be followed for the other jim dashes in the head

But the actual sawing away of shoulders usually can be dispensed with by casting large display lines without descenders on slugs of smaller point sizes Often a 72-point banner line can be cast on a 60-point body, a 60-point line on a 48-point body, and so on

Centered jim dashes in regular columns should be no wider than 5 picas, and no narrower than 4 picas If they are wider than 5 picas, there is not enough difference in width between them and "30" dashes, which, of course, have more authority If centered jim dashes are less than 4 picas wide, they fail to do their work effectively In a multiple-

deck head, such dashes narrower than 4 picas tend to give the head a ragged, loose appearance, whereas centered dashes between 4 and 5 picas wide serve the seemingly opposite purposes of setting off decks but at the same time helping to hold the decks of the head together

Various kinds of jim dashes are available, both ornamental and plain But what has been stated about ornamental "30" dashes applies as well to ornamental jim dashes—they should not be used unless the ones using them are quite sure that they get along well with the type faces employed Ordinarily, it is safer to use plain dashes

Some newspapers use jim dashes sparingly in multiple-deck heads and others omit them altogether from such heads Some use small ornaments instead, others simply separate decks with white space

Certain modern newspaper heads employ cutoff rules between decks of multiple-deck heads, instead of jim dashes or ornaments or simply white space Several such heads are illustrated and discussed in chapters that follow, notably Chapter 23

Examples 233, 254, 255 and 275 show the use of jim dashes placed flush at the left

Jim dashes should harmonize in design and weight with the type faces they are used with

And when such dashes are used in columns wider than 13 picas but less than two regular columns in width the dashes should be about one-third the width of the wider column, but when employed in columns wider than two regular columns such dashes should be somewhat less than one-third of the wider column, to keep the dashes from being too conspicuous

Cutoff Rules

Cutoff rules (the rules used clear across columns to separate advertisements, or advertisements from story matter above them, or to even off the bottoms of stories presented in two or more adjoining columns and followed by other stories, or used between heads of stories and accompanying cuts, or between the decks of multiple-deck heads, or under such heads, or used over, and sometimes under, jump heads, or used to divert attention from one column to an adjoining column to the right) should harmonize with the head dress employed

Cutoffs may be oxford rules if oxford rules harmonize with the head dress and oxfords are used with the date line on the front page and with running heads on inside pages Or they may well be parallel

rules if such rules get along well with the head dress and parallels are used with date lines and running heads

But cutoffs in the form of single light rules can fit in well with any kind of head dress, date-line or running-head rules

Several years ago wavy rules were used as cutoffs by many newspapers, but today comparatively few papers use wavy rules for such a purpose Wavy rules, which are livelier than oxford, parallel or single rules of corresponding weight, usually have too much movement to be used appropriately for cutoffs, which are not supposed to speed things up, but to slow them down—to divert or interrupt attention

However, some newspapers of today do use wavy rules on classified-advertising pages with the thought that the liveliness of such rules helps to liven up what often are the dullest looking columns in a paper

Many papers still follow the custom of placing cutoffs between display advertisements and between stories and advertisements even when the advertisements have enclosing rules or full-width top and bottom rules of their own But many other papers have abandoned the practice, and properly so, it seems to this writer, as unnecessarily space consuming and making for unattractive congestions of rules

When column rules drop from the ends of cutoff rules, the cutoffs and the column rules should be joined with some sort of ornament, rather than be left unjoined, as a joining ornament contributes to a more finished appearance One of the most acceptable ornaments for such use is a simple diamond-shaped ornament—an outlined diamond for medium- or light-weight head dresses, and a black diamond for heavier head dresses

As column rules ordinarily cannot be joined properly to parallel or oxford cutoff rules by means of ornaments, single cutoffs should be used when any such joining needs to be done And this is a good argument in favor of the use of single rules for cutoffs, instead of parallels or oxfords, as it is inconsistent to use parallel or oxford cutoffs at various points on a page or pages and plain cutoffs at other points on the same page or pages

Usually single-rule cutoffs should be light-weight rules—1-point or even hairline rules But when single-rule cutoffs are used immediately below unusually heavy banner lines, those cutoffs should be heavier than 1-point rules In such cases 2-point and sometimes even 3-point rules are more appropriate

Column Rules

The sort of column rules most commonly used in newspapers are hairline rules centered on a 6-point body, although some papers, but comparatively few, use hairline rules centered on bodies narrower than 6 point

The column rule on a 6-point body has been favored by newspapers because it makes possible the setting of headlines, advertisements and other units of composition two, three or more columns wide in even-pica or half-pica measurements

To illustrate, the width of two 12-pica columns, allowing for a 6-point column rule, is 24½ picas, the width of three such columns and two such rules, 37 picas, the width of four such columns and three such rules, 49½ picas, and so on

But lines the beginnings of which are comparatively close to column rules are harder to read than are the same lines when presented with more white space at their beginnings

With this thought in mind, the *Linotype News*, back in July, 1934, began using 9-point column rules—hairline rules centered on a 9-point body—and the experiment proved so successful that that paper continued to use them

But there was nothing new about such rules, as many journals back in the days of uncrowded newspapers employed shoulders of white space with column rules

"Theoretically, at least," this writer stated editorially, when 9-point column rules were employed by the *Linotype News*, "the 9-point column rule—a rule with the same weight printing surface as the conventional 6-point rule, but with an additional 1½ points of space on each side of the printing surface—should help to give the page a more opened-up and inviting appearance and should make it easier for the reader to 'pick up' the beginnings of lines—should enhance legibility

"So here is the experiment, and you, our many readers, are invited to consider it—to judge it

"What do you think of it? Does it make a page more inviting and easier to read? If so, do you consider it practical enough to be practically applied?

"For there are some practical points to be considered, of course—points that at first glance may be regarded as objectionable in the busy

newspaper plant But they are points, we believe, that can be readily ironed out by co-operation between departments

"For instance, the use of 9-point column rules makes for certain line widths that are different from those ordinarily used in the newspaper composing-room A double-column head calls for lines 24¾ picas wide, rather than 24½ picas Four-column heads call for 50¼-pica lines, six-column heads for 75¾-pica lines, and eight-column heads for 101¼-pica lines Other measures, however, fall readily into line, as single-column heads are straight 12 picas, three-column heads are 37½, five-column are 63, and seven-column are 88½ picas wide

"When it is considered that by far the greater number of newspaper heads are either one or two columns wide, and that comparatively few four-, six- and eight-column heads are employed, any apparent difficulty concerning the use of 9-point column rules resolves itself into an easily followed order of things

"Advertising widths can remain undisturbed, and the extra quarter picas of space in the case of two-, four-, six- and eight-column advertisements can be easily filled in in the forms by a little vertical leading alongside the advertisements"

(Of course the old-time papers that employed comparatively wide shoulders of white space with their column rules had no such complications, as they rarely used heads more than one column wide)

Several readers of the *Linotype News* wrote in favoring the change, and, as has been stated, that paper continued to use the 9-point rules

Before the *Linotype News* presented that experiment, two other publications issued by the same company were using hairline column rules cast on the edge of a 6-point body, rather than centered on it, with the rules so placed in the forms that the increased shoulders of white space appeared at the beginnings of lines

That kind of column rule no doubt could be used advantageously by other publications, but it is the opinion of this writer that the 9-point column rule can be handled with more facility and with less likelihood of error—with less likelihood of some of the rules' being placed with the wider shoulder to one side and some with the wider shoulder to the other—in the busy composing-room, the mass-production newspaper factory, which often employs substitute makeup men who may be unfamiliar with those unusual and off-center column rules and might misuse them

Of course, column rules should be presented without breaks, or

gaps of white space, when pieced together Breaks mar the appearance of the rules (and of the page as a whole) and suggest carelessness

Several newspapers employ comparatively wide shoulders of white space beside column rules on some of their pages, notably editorial pages, as such treatments can help considerably to set off such pages from other pages in the same papers—to give them an individualized and opened-up appearance Several such rule treatments are illustrated and discussed in chapters that follow

Other newspapers, but comparatively few, and most of them weeklies, use no column rules whatever, but simply strips of white space between columns, as certain old-time papers used to do Such treatments—"bookish" treatments—often work out fairly well on straight-news and feature pages, but not always so well on pages carrying display advertising In such latter instances, confusion often is caused by the lack of column rules between advertisements placed side by side, as display lines in some such advertisements often "run into" and, at first glance, seem to form parts of, display lines in neighboring advertisements

Some early-day papers used parallel rules for column rules, and some even used ornamental rules to separate columns

Formerly it was customary for papers, when their owners or chief editors died, to "turn" the column rules on their editorial or even front pages for one issue or even several issues—to print from the heavier bottom edges of the rules, rather than from the hairlined upper surfaces—as marks of respect for the departed And sometimes, in such cases, it was customary to surround the pages with the same sort of "turned" rules (See Example 3)

Often, in the past, "mourning rules" have been used on front and other pages chronicling the death of some public figure

And some newspapers of today occasionally "turn" column rules

· 10 ·

Boxes and Boxed Effects

THE CHIEF EXECUTIVE of a large chain of metropolitan dailies is said to have expressed the belief that a brief story in a box, or set off with extra shoulders of white space, at the top of the front page has ten times as much chance of getting read by the average reader as does the leading news story on the page, even though that story be played up with a multiple-deck head in large type faces

Perhaps the very brevity of the boxed or extra-shouldered short story is what attracts attention and gets it read Perhaps its "different" treatment, its "exclusiveness," the fact that it is set apart from other stories by enclosing rules or extra shoulders of space, has something to do with its popularity Perhaps years of newspaper scanning has convinced the average reader that papers are accustomed to serving up in boxes or boxed effects their choicest bits of "human interest" and unusual bits of news

Boxes the type lines of which are too wide, too near the enclosing rules, and not sufficiently leaded, are not as attractive as they could be, nor as easy to read

The shape is important Square or nearly square boxes are unattractive They look squatty Oblongs are better The ancient Greek artists gave us an excellent model in their "golden oblong" The enclosing rules should harmonize in weight with the head and body matter they enclose

Leading is important The head should be sufficiently set off from the body, and both the head and body from the enclosing rules, to avoid the appearance of being crowded The lines in the body usually should be leaded at least 2 points A box should be opened up enough to give it a "chance to breathe"

Example 82 shows a box with many faults.

The bold-face type used for body matter is not bad in itself. It is an acceptable face for certain uses. But it was not designed to be used in general-news columns unrelieved by leading. Properly leaded and used with a head of appropriate size and design, and within enclosing rules of a weight to harmonize with the head and body, it could form an effective box. As it is here, the head is too small and too close to the body. The type lines are too wide, and the rules are too black. Body lines are not leaded, and the rules have been carelessly "joined" at the corners.

Rules should not be put together in hit-or-miss fashion. Carelessness in this detail will spoil the whole. They should be joined exactly.

THIS BOX IS NOT GOOD

It is not attractive It doesn't invite attention It is hard to read It is not the right shape It should be deeper. Square or nearly square boxes look squatty The type lines are too wide, too close to the rules And the lines are too close to each other The face is too small and too black to be used in masses such as this The rules are too heavy They have been butted, instead of mitered and the corners are carelessly "joined" The head is too small and is too close to the body matter As the type face in the head is the same as that in the body there is not enough contrast between the two elements

EXAMPLE 82

INTERNATIONAL
NEWS SERVICE
FOR BLANKVILLE

Beginning today The Blank carries a telegraph service supplied by the International News Service "INS" is a well-known "credit line" on news matter appearing in daily papers. It is with the desire to supply our readers with news that is up to the minute that we have added this feature to The Blank. A bulletin giving daily reports from our wire service is to be established in a few days.

EXAMPLE 83

This can be done at the corners by mitering—by cutting the rules at an angle of 45 degrees where they are to meet at the corners—and care in makeup and lockup.

Unattractive boxes also result from the use of inappropriate border units as enclosing elements. Example 83 shows how the misuse of asterisks, for one thing, makes for an unattractive box.

The asterisks in this case are considerably lighter than the bold-face capitals used for the head, with all three of the staggered lines too short to present an attractive stagger. The body lines are too full, too close to the asterisks on either side; and not enough leading has been used below the asterisks at the top or above the ones at the bottom.

The box shown in Example 84 is much better than those in Examples 82 and 83. The head, in 14-point Bodoni Bold Italic, is attractive.

Crowding has been avoided. Sufficient shoulders of white space have been employed, and the body lines are leaded 2 points. All three elements—head, body and enclosing rules—get along well together. The rules have been mitered, and care has been exercised in makeup and lockup. The box is attractive and easy to read.

This Box Is Better

It is attractive It does invite attention It is easy to read It is pleasing in shape, after the golden oblong of the Greeks The type lines, of a pleasing point size and color, have been set ten and one-half picas wide, allowing eighteen points of space for the rules and a sufficient shoulder of white space between the rules and the body The lines have been leaded two points The rules harmonize with the type lines in weight They have been mitered, and the corners carefully joined The head, in 14-point Bodoni Bold Italic, is sufficiently set off from the body to stand out prominently The head, the body matter and the rules go well together—harmonize.

EXAMPLE 84

N. E. A.

Something like 1500 fine brook trout paid gastronomic tribute to N. E. A. appetites at Brooklyn Lodge in the Snowy Range, a summer camp of the University of Wyoming. Students of the University of Wyoming did the barbecuing on a bank of a trout inhabited brook in the mountains

EXAMPLE 85

Oxford rules can be used to advantage for boxes when the head faces employed have decidedly contrasting thick and thin strokes.

Example 85 shows a single-column box making use of oxford rules, which get along well with the Poster Bodoni head employed, and a picture that tones in well with the head, the rules and the body matter, in Bold Face No. 2.

Notice that the body matter has been well leaded, and that the generous shoulders of white between the contents of the box and the enclosing rules cause the contents to stand out attractively.

Light parallel rules can be employed advantageously for boxes

when fairly light monotone or nearly monotone faces are used for heads, and the body-matter faces are not heavy, as suggested by Example 86, with the head in Cheltenham.

Heavier parallel rules can be used to advantage for boxes when heavy monotone faces are employed for heads and when the body-matter face is heavy or fairly heavy.

And single rules with round corners can help to form attractive boxes, as suggested by Example 87, with the head in Cloister Italic.

Crosstown Routes Get New Coaches

Twenty-one new transit type coaches, seating thirty-one passengers each, will be placed in service in the next few days on the crosstown routes of the Fifth Avenue Coach Company, it was announced Tuesday. The coaches are stream lined and the engines are mounted in the rear.

The routes the coaches will serve extend on Fifty-Seventh Street from Sutton Place to Eighth Avenue and on Seventy-second Street from York Avenue to Central Park West, via Fifth Avenue, Fifty-seventh Street and Broadway

EXAMPLE 86

Our Crosstown Routes Get 21 New Coaches

Twenty-one new transit type coaches, seating thirty-one passengers each, will be placed in service in the next few days on the crosstown routes of the Fifth Avenue Coach Company, it was announced Tuesday The coaches are stream lined and the engines are mounted in the rear

The routes the coaches will serve extend on Fifty-Seventh Street from Sutton Place to Eighth Avenue and on Seventy-second Street from York Avenue to Central Park West, via Fifth Avenue, Fifty-seventh Street and Broadway

EXAMPLE 87

Various ornamental rules also can be used to advantage at times for boxed stories in newspapers, but, as it usually is better for newspapers to employ simpler rules for such boxes, it seems inadvisable here to consider the many possibilities (and hazards) of ornamental rules for news or feature boxes.

An attractive boxed effect can be secured by setting the body lines about 18 points narrower than the regular column width, with no rules on the sides (other than regular column rules), but with head and tail pieces that tone in well with the type faces used for heads.

Example 88 shows such a boxed effect, with zigzag rules heavy enough to harmonize with the Metroblack No. 2 used for the head, set flush at the left.

It will have been observed that in this boxed effect and in all the

boxes previously discussed and illustrated here, the heads have been held in; have been kept clear of the shoulders of white employed. Many an otherwise-attractive box or boxed effect has been marred by the use of heads set wider than the body matter they accompany.

Crosstown Routes Get New Cooches

Twenty one new transit type coaches, seating thirty-one pas sengers each will be placed in service in the next few days on the crosstown routes of the Fifth Avenue Coach Company, it was announced Tuesday The coaches are stream lined and the engines are mounted in the rear

The routes the coaches will serve extend on Fifty Seventh Street from Sutton Place to Eighth Avenue and on Seventy-second Street from York Avenue to Central Park West via Fifth Avenue, Fifty-seventh Street and Broadway

EXAMPLE 88

Crosstown Routes Get New Coaches

Twenty-one new transit type coaches, seating thirty-one passengers each, will be placed in service in the next few days on the crosstown routes of the Fifth Avenue Coach Company, it was announced Tuesday The coaches are stream lined and the engines are mounted in the rear

The routes the coaches will serve extend on Fifty-Seventh Street from Sutton Place to Eighth Avenue and on Seventy-second Street from York Avenue to Central Park West, via Fifth Avenue, Fifty-seventh Street and Broadway

EXAMPLE 89

Crosstown Routes Get New Coaches

Twenty one new transit type coaches, seating thirty-one passengers each, will be placed in service in the next few days on the crosstown routes of the Fifth Avenue Coach Company, it was announced Tuesday The coaches are stream lined and the engines are mounted in the rear

The routes the coaches will serve extend on Fifty-Seventh Street from Sutton Place to Eighth Avenue and on Seventy-second Street from York Avenue to Central Park West, via Fifth Avenue, Fifty-seventh Street and Broadway

EXAMPLE 90

Crosstown Routes Get New Coaches

Twenty-one new transit type coaches, seating thirty-one passengers each, will be placed in service in the next few days on the crosstown routes of the Fifth Avenue Coach Company, it was announced Tuesday The coaches are stream lined and the engines are mounted in the rear.

The routes the coaches will serve extend on Fifty-Seventh Street from Sutton Place to Eighth Avenue and on Seventy-second Street from York Avenue to Central Park West via Fifth Avenue, Fifty-seventh Street and Broadway.

EXAMPLE 91

Example 89 shows an unusual boxed effect secured by the use of head and tail pieces consisting of braces the thick and thin strokes of which get along well with the Caslon No 3 Italic head

An attractive boxed effect can be secured by the use of tapered dashes at the top and bottom, with body and headlines held in, and no side rules (other than regular column rules), as in Example 90, with the head in Century Bold

See, also, Example 385

Another boxed effect, and one of the simplest to secure, is one like that shown in Example 91

No side rules (other than regular column rules) were used, and no top and bottom rules (other than regular cutoff rules) The boxed effect was secured by merely setting the type lines of both head and body matter 18 points narrower than the regular column width The head, it will be noted, is in two flush lines of Memphis Medium

Example 92 suggests an effective two-column box that made use of two small halftones of individuals (with both pictures facing in, rather than out), with the lines between the pictures set in 11 picas

Ten picas would have been better, as lines held in to that width would have permitted the use of extra shoulders of space between the body lines and the inner edges of both pictures—shoulders more closely approximating those used above and below the pictures

The head was staggered in two lines of 24-point Cheltenham The rules were single light rules with outlined diamonds at the corners

Sometimes effective boxes can be produced by the use of silhouetted halftones parts of which extend into the areas occupied by the body lines Such a box is suggested by Example 93, reduced from a width of two columns

All of the body lines, with the exception of the seven lines set narrower to allow room for the right foot of the man pictured, were set to the regular single-column width The first deck of the head was in Century Bold Italic, and the second in Bodoni Bold The head would have been more attractive had both decks been confined to the Bodoni family or the Century family The enclosing rules were single light rules only slightly heavier than the column rules

Boxed stories seem much more "at home" when placed toward the top of a newspaper page, or when hanging from a row or group of

heads in the body of the page, or when placed at the bottom of the page, than when "floating" in the body of a page. They seem to need something substantial to hang from or rest on.

Newton Recalls How Wilson Put U. S. Post Above Politics

A policy of strict neutrality in city politics was enjoined upon Byron R. Newton, then Collector of the Port of New York, by President Wilson, Mr. Newton recalled today. Mr. Newton remained aloof from the Mitchel-Hylan fight in 1917, although he was a close friend of Mr. Mitchel.

Byron R. Newton.

Harry M. Durning.

In a speech last night, Bainbridge Colby, Secretary of State in the Wilson administration, pointed out the sharp contrast between the national government's policy at that time and the activity of high federal officials in the present mayoralty fight. He condemned particularly the acceptance by Harry M. Durning, Collector of the Port, of the job of campaign manager for Joseph V. McKee.

"I recall the occasion distinctly," said Mr. Newton at his home at 218-15 Montauk Ave., Bayside, today. "It was the evening before October 1, 1917, when I called on the President to bid him goodbye before going to New York to assume my new post.

"President Wilson put his hand on my shoulder.

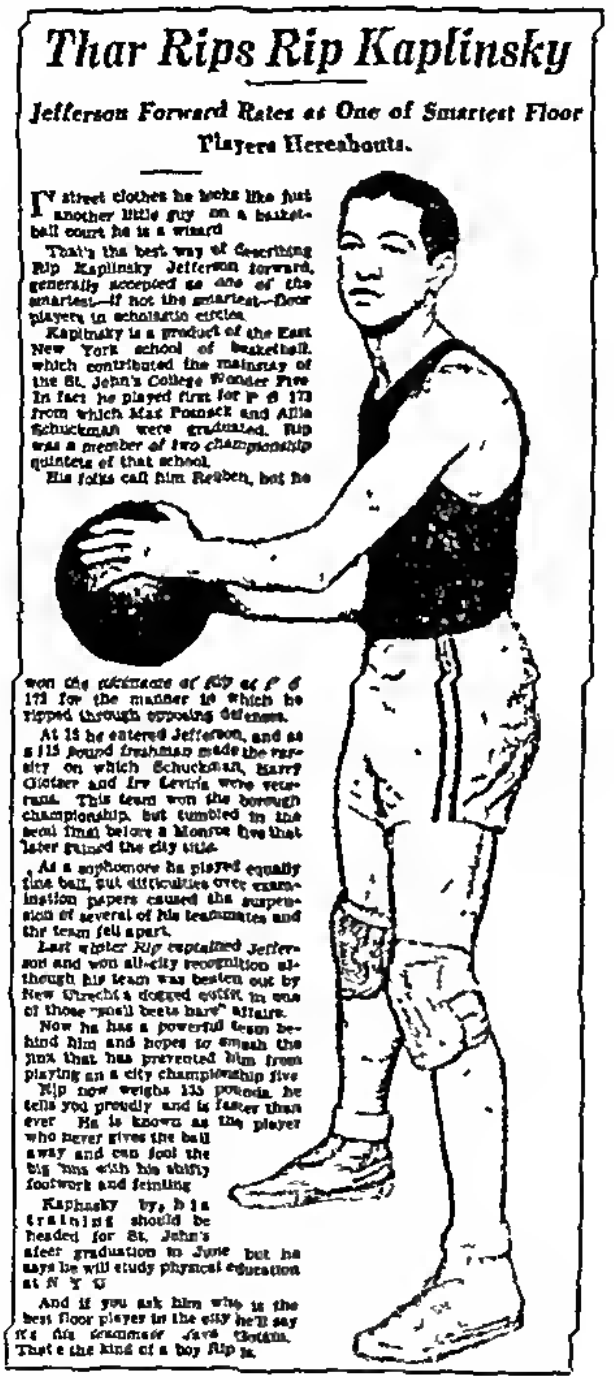
"'I must cut the Port of New York off my list of worries,' he said. 'There is a campaign going on there now. It doesn't matter where my sympathies lie, or where yours lie—but keep your hands *off absolutely*!'"

Mr. Newton explained that he was a close friend of Mayor Mitchel. "But it was a well-known, though unwritten rule, dating back to Grover Cleveland's administration, that no appointee of the President to a high federal office was to mix in local politics," he added.

EXAMPLE 92

But sometimes when a brief boxed story is closely tied up as to subject matter with a more important top-of-page story and there is no space available for the box at the top of an adjoining column, it seems advisable to insert the box between the first few lines of body matter of the main story—the same sort of plan followed for the reference lines in Example 160.

Often boxed or partly boxed heads can be used to advantage over feature stories either on general-news or other pages. But some papers



Thar Rips Rip Kaplinsky

Jefferson Forward Rates as One of Smartest Floor Players Hereabouts.

IN street clothes he looks like just another little guy on a basketball court he is a wizard

That's the best way of describing Rip Kaplinsky Jefferson forward, generally accepted as one of the smartest—if not the smartest—floor players in scholastic circles.

Kaplinsky is a product of the East New York school of basketball, which contributed the mainstay of the St. John's College Wonder Five In fact he played first for P S 173 from which Max Posnick and Allie Schuckman were graduated. Rip was a member of two championship quintets of that school.

His folks call him Reuben, but he won the nickname of Rip at P S 173 for the manner in which he ripped through opposing defenses.

At 15 he entered Jefferson, and as a 115 pound freshman made the varsity on which Schuckman, Harry Glotzer and Irv Levitz were veterans. This team won the borough championship, but tumbled in the semi final before a Monroe five that later gained the city title.

As a sophomore he played equally fine ball, but difficulties over examination papers caused the suspension of several of his teammates and the team fell apart.

Last winter Rip captained Jefferson and won all-city recognition although his team was beaten out by New Utrecht a dogged outfit in one of those "you'll beats hare" affairs.

Now he has a powerful team behind him and hopes to smash the jinx that has prevented him from playing on a city championship five

Rip now weighs 135 pounds he tells you proudly and is faster than ever He is known as the player who never gives the ball away and can fool the big "man with his shifty footwork and feinting

Kaplinsky by, h is training should be headed for St. John's after graduation in June but he says he will study physical education at N Y U

And if you ask him who is the best floor player in the city he'll say it's his teammate Jack Goldin. That's the kind of a boy Rip is.

EXAMPLE 93

make the mistake of presenting such heads in type faces that do not get along well together.

Example 94 shows a single-column boxed head in two good but

unrelated type faces—Century Bold Italic, in the modern classification, and Metromedium No 2, a sanserif

Bear Brook Crowded by Ike Waltons

Few, However, Get Any Fish, Because of Rain and Cold Weather

EXAMPLE 94

Notice how, in Examples 95 and 96, the use of Century Bold Italic and Century Bold for one head, and Metrolite Italic and Metromedium No 2 for the other, makes for consistent and more attractive heads

Bear Brook Crowded by Ike Waltons

Few, However, Get Any Fish, Because of Rain and Cold Weather

EXAMPLE 95

Bear Brook Crowded by Ike Waltons

Few, However, Get Any Fish, Because of Rain and Cold Weather

EXAMPLE 96

See, also, Examples 12, 13 and 14

Some papers partly box only the first deck of a two-deck head, as suggested by Example 97 (with both decks in Cheltenham), but a more attractive effect can be secured by partly boxing both decks, as suggested by Example 98

The same sort of outlined diamonds used at the top of Example 97 could have been employed effectively at the top of Example 98 had it seemed desirable to use them

Single-column subheads, which usually are employed every few inches throughout a long story, to "break it up" into inviting brief

Reverting to Type

Rep Blank Exceeds Senator Doe in Filling Up Congressional Record

EXAMPLE 97

Whispering Wires

Street Fighters Send in Own Alarm, Accidentally, and Cops Come Running

EXAMPLE 98

"eyefuls," ordinarily are set in the Bold Face No 2 or the Gothic No 3 available on the same matrices with the roman body face, although sometimes larger sizes of other faces are employed for emphasis

Single-column subheads usually consist of one or two centered lines in capitals and lower-case, although some papers present them in one or two lines beginning flush at the left

Back to the Soil

EXAMPLE 99

Back to the Soil

EXAMPLE 100

One good way to lend extra prominence to single-column subheads in the Bold Face No 2 or the Gothic No 3 available on the same matrices with the roman body face is to give them the sort of boxed treatments suggested by Examples 99 and 100

· II ·

Some Frequent Errors

MANY NEWSPAPERS, including several metropolitan dailies, that use capitals and lower-case for heads follow the style of keeping "unimportant words down"—of starting "unimportant" words with lower-case letters—even when such words occur at the beginning of second or following lines in stagger heads

Perhaps that style is followed "for the sake of consistency," as "unimportant" words are kept down inside of lines But it is a consistency that makes for unattractive heads

Sportsmen Ask for Sanctuary to Save Birds

EXAMPLE 101

Sportsmen Ask For Sanctuary To Save Birds

EXAMPLE 102

Example 101 shows a three-line stagger head with second and third lines beginning with lower-case letters, and Example 102 presents a resetting in the same kind and size of type—24-point Cheltenham Bold—but with second and third lines beginning with capitals

The resetting is an improvement in appearance over the original, and is just as easy to read It looks better because the diagonal row of beginning capitals holds the stagger better than does the diagonal row consisting of one capital and two lower-case letters

The second and third lines of the original have an unfinished appearance, which, of course, tends to make the head as a whole unfinished looking

The resetting obviates any suggestion of raggedness at the beginnings of its lines, and seems better balanced

In the case of a three-line stagger head with two lines beginning with capitals and one with lower-case, the raggedness sometimes is even more pronounced than that suggested in Example 101

Example 103, in 18-point Caslon No 3 Italic, shows a three-line stagger head with first and third lines beginning with capitals, but with

Oil Treatment
of Scalp Aids
Beauty of Hair

EXAMPLE 103

Oil Treatment
Of Scalp Aids
Beauty of Hair

EXAMPLE 104

the second line beginning with a lower-case letter—a ragged stagger But notice how, in Example 104, the use of a capital at the beginning of the second line gets away from that raggedness

Example 105, in 24-point Century Bold, shows a three-line stagger head with first and second lines beginning with capitals, but with the third line beginning with a lower-case letter—an unfinished-looking head But a capital letter at the beginning of the third line evens up the stagger and improves the head, as shown in Example 106

Show Toys,
Beds, Dishes
for Kittens

EXAMPLE 105

Show Toys,
Beds, Dishes
For Kittens

EXAMPLE 106

Multiple-line flush heads, too, often are better looking when each line is started with a capital letter

But this does not apply, of course, to the beginnings of second and following lines of subordinate pyramid or hanging-indention heads, which, necessarily, often contain divided words and, consequently, might just as well present "unimportant words down"

The single-column stagger head shown in Example 107 (and not

considering the type face itself, which is 24-point Cheltenham Bold Condensed) is unattractive physically. There is too much space at the end of the first line and at the beginning of the second

The head would have been more attractive had no more than 1 or 2 picas of space been used at the end of the first line and at the beginning of the second

But some papers use stagger heads even more carelessly planned —heads that employ several more units in one line than in another.

DR. POLING
IN WRECK

EXAMPLE 107

DR. J. C. POLING
IN AUTO WRECK

EXAMPLE 108

The result is decidedly unattractive Such heads should be kept out of the forms They should be rewritten to fit more attractively

The head shown in Example 108 (a filling out of the faulty head) not only is better looking but more informative The doctor's initials are given, and the kind of "wreck" is noted

When it comes to a choice between full lines (as in this resetting) and lines of too few letters (as in the original), the full lines are preferable But the most acceptable looking single-column two-line stagger heads, generally speaking, are those with the same amount of space at the end of the first line and at the beginning of the second—between 1 and 2 picas.

Faulty Crosslines

The four-deck head shown in Example 109 has several faults, but one fault in particular mars the effectiveness of the head as a whole.

Example 110 presents a resetting in the same type faces and sizes, but with that particular fault corrected

The line comprising the third deck of the original, called a crossline, but in that case not actually a crossline, is the one in point. A crossline, as the name implies, reaches clear across the column or columns—not just part way.

A crossline helps to hold the various decks of a multiple-deck head together. A line that reaches only part way across, as in Example 109, with white space at the beginning and end of it, fails to do this

The reset head, and not considering, for the moment, its improved leading is better looking than the original The decks hold together better The head as a whole is more finished looking The third deck is actually a crossline

Of course the three different type faces used do not get along particularly well together, and the phrasing is repetitious The third deck instead of presenting additional information, merely repeats what has been stated in the second deck The tense shifts about from deck to

BULLETS WILL PLAY
BIFFERS SATURDAY

Smashers and Projectiles Meet for Annual Grid Battle on Biffers Home Field

GAME IS IN BIFFERS

Biffers' Team in Better Condition Than Bullets—No Common Opponent Has Been Met

EXAMPLE 109

BULLETS WILL PLAY
BIFFERS SATURDAY

Smashers and Projectiles Meet for Annual Grid Battle on Biffers' Home Field

GAME TO BE IN BIFFERS

Biffers' Team in Better Condition Than Bullets—No Common Opponent Has Been Met

EXAMPLE 110

deck The possessive case has not been used consistently in the fourth deck An experienced head-writer could have told the story in two decks and have told it better

Considering these things, and despite the fact that the objectionable repetition and other rhetorical faults occur in the resetting (for fair physical comparison), the full-line third deck helps the appearance of the head considerably The improved leading was brought about by the use of only twenty additional points of leading—ten 2-point leads

The jim dashes used in both Examples 109 and 110 would have been more effective had they been between four and five picas wide

If, after crosslines have been written and the letters and spaces between words have been counted, it is seen that the lines will be too short or too long when put in type, the lines should be rewritten to fill—and without extra-wide spacing between words

In a head consisting of only one line, the line need not necessarily reach all the way across, nor need the line of a one-line first deck In either case, the single line might well be less than full But crosslines-

single lines between or below pyramids or hanging-indention decks—should reach clear across

(In the writing and setting of so-called "British," or "label," heads, no attempt is made to make "crosslines" reach all the way over Such lines are merely centered and let go at that)

Example 111 presents an entirely different and better treatment of the head Only two decks are used, and only two type faces Those faces, both in the same type family, are 24-point Cloister Bold and 10-point Cloister Bold Italic

Odds on Biffers
To Beat Bullets
Next Saturday

Smashers, in better condition than Projectiles, to have advantage of playing annual grid battle on home field But no common opponent has been met

EXAMPLE 111

All lines are in capitals and lower-case, which are easier to read than lines entirely in capitals The jump in point size from the three lines of display to the summing-up italic lines—from 24 to 10 point—is not so abrupt as the jump in the original head—from 24 to 8 point

Physically, the three lines of display are more attractive than the two lines in the original, and are easier to read Flush lines are easier to write and to set than staggered lines, because the unit count of flush lines need not be so exact The summing-up lines in italic were easier to write and to set than were the two pyramids and the crossline of the original, because those italic lines were written and set "to run as they would" The head takes up less space than did the first resetting of the original head

The phrasing of the head is better, more economical, than the phrasing of the original The display lines do more than state that one team will play another at a certain time, they suggest (and not too editorially) that one team seems favored to win—a statement of interest to readers The summing-up italic lines are not repetitious

Unsightly Word Divisions

It is bad form to divide words in the first deck of a news head, or in any stagger or flush head The result is unsightly, and suggests carelessness on the part of the head-writer No metropolitan copy desk would pass such a head, but smaller papers often err in this respect If the wording does not fit without splitting, the head should be rewritten

The head shown in Example 112 is not an exceptional "horrible example" Except for the misspelled word in the second line, the head is typical of many heads in many papers

TWO PERSONS IN-
JURED IN AUTOMOBIE
WRECK SATURDAY

BOTH CARS IN WRECK BADLY DAMAGED ACCORDING TO REPORTS

EXAMPLE 112

TWO AUTOISTS HURT
IN WRECK SATURDAY

Both Cars Badly Damaged According to Reports

EXAMPLE 113

Example 113 presents a reshaping of the head, with a saving of two lines—one in each deck And the idea has been better expressed in two lines than it was in three

The second deck, too, has been improved in appearance and sense, although the word spacing is somewhat too wide The deck is easier to read, because it is in capitals and lower-case As the word "wreck" has been used in the first deck, it is needlessly repetitious to use it again, so the phrase "in wreck" has been removed from the second deck The pyramid might well have consisted of three lines had the wording deserved that many, as a three-line pyramid goes well below two staggered lines Of course three staggered lines might appropriately have been used had the wording deserved that many But heads should not be written merely to fill space If a story does not deserve, say, a No 1 head it should be given a No 2 or No 3 or smaller head

Although the resetting is considerably better than the original, and the jim dashes are wider and somewhat heavier, as they should have

Two Autoists Hurt
In Wreck Saturday

Both Cars Badly Damaged
According to Reports

EXAMPLE 114

Two Autoists Hurt
In Wreck Saturday

Both Cars Badly Damaged
According to Reports

EXAMPLE 115

Another resetting (Example 115) shows the use of 24-point Century Bold Condensed capitals and lowercase for the first deck, and 12-point Century Bold capitals and lowercase for the second. Although the jump in points from the first to the second deck is greater than in Example 114, the jump is not too great, again the decks harmonize, the jim dashes are of a pleasing weight, and wide enough, and the whole head is easy to read.

But the point to be stressed is that it is bad form to split words in the first deck of a news head, or in any stepper or flush head.

Word divisions in secondary pyramid or hanging-indention heads are not offensive, unless the divisions in themselves are incorrect.

Heads that do not fit as they should should be rewritten before being put in the forms or they will mar the appearance of a paper.

Bumped, or Tombstone, Heads

Heads like the two shown in Example 116 should not be placed side by side, as such an arrangement detracts from the attention value of each head, and tends to confuse the reader. At first glance he may think he is looking at a double-column head.

This is due partly to the fact that the first line of the first head is a little too full, and partly to the fact that all lines of both heads are entirely in capitals.

If the heads were in capitals and lower-case, there would be less likelihood of their seeming to form one double-column head—and both heads would be easier to read.

A head is supposed to attract attention to its story. To get the desired attention, the head-writer is supposed to put into the head the outstanding points of the story. The person in charge of the copy desk,

PARALLEL HEADS OF THE SAME SIZE PUZZLE THE EYE	THIS APPEARS TO BE A DOUBLE COLUMN HEADING

EXAMPLE 116

or the editor, indicates the type treatment he decides the head should be given. These things are obvious.

But two stories, each prominently headed, can be, and often are, placed on a page to the disadvantage of both stories.

Attention value is enhanced by contrast. When a story with, say, a single-column head in two or more decks is placed beside a boxed story or beside a story with a double-column head, or even beside a brief story with a one- or two-line single-column head (with the heads in harmoniously related type faces, of course), the heads will not "clash." Each will have its chance for the attention it seems to deserve —and each should be given that chance.

It is not enough that stories be appropriately headed. The work of an expert head-writer can be minimized by a makeup editor or printer who disregards the importance and desirability of contrast.

It often is possible to take an attractive, easy-to-read page and, by merely shifting its heads and other display units, produce an unattractive, confused and confusing page. And the reverse of this, also, often is true. (See Examples 289 and 290.)

Prominent heads of identical or nearly identical physical structure

(particularly top-of-page heads, and, especially, heads set entirely in capitals) should not be placed side by side. They should be removed from one another sufficiently to obviate clashing. Each should be given a fair chance to attract attention to itself and to the story that it accompanies.

Heads of identical or nearly identical physical treatment placed side by side are referred to in some newspaper offices as "bumped" heads, because they seem to bump into each other; in other offices as "tombstone" heads, as they seem to suggest tombstones, and tend to "kill" each other.

It is bad form, too, to continue the "dead end" of a story at the top of a front page, as suggested by Example 117, although "dead ends" at the tops of inside pages are not necessarily objectionable.

THE COUNT

Vol 1, No 12 Friday, Oct 18, 193

CONTRACT LET MONDAY AT A BIG SAVING

J. S. Moore & Son of Lufkin, contractors were awarded the contract Monday for the construction of eight and one-half miles of highway on the East San Antonio road, at a cost of $34,204.08, this being the lowest of six bids submitted for this improvement. Under terms of the contract work is to start at once, and the road completed at the earliest possible time.

The contract specified that all right of way is to be eighty feet

Longview and a district representative for the Magnolia Petroleum Co. whose name we failed to get, Judge B. F. Dent and Judge L. L. Moore. Interesting and appreciated talks were made by these visitors.

A total of thirty-three answered present, out of a membership of forty. The clean-up campaign, public library and the necessity of birth registrations were among the subjects discussed.

DONATES PARKS FOR HUMANITY

According to announcement

MONEY SPENT HERE MEANS PROSPERITY

As stated in The Times last week we intend to continue the discussion of the necessity of loyalty to the home town and community in the matter of doing business. There is only one reason why towns grow and become prosperous and that is because of those who are loyal to their home institutions and industries and do business in their community.

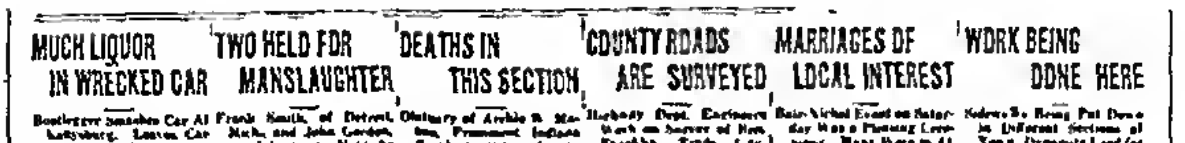
There is absolutely no valid argument for sending your

EXAMPLE 117

Top-of-front-page space is supposed to be too important to carry "dead ends" of stories, whether or not it really is in some papers. Besides, "dead ends" help considerably to slow up a front page. They

keep it from being as lively looking and inviting as it could be if all of its columns were topped with heads or other units of display.

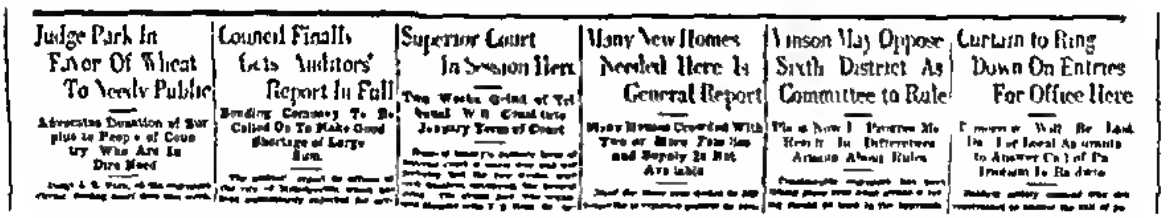
But adjoining columns, as stated a few paragraphs before, should not be topped by heads of identical or nearly identical physical structure, as suggested by Example 118, the original of which presented six tombstones in a row at the top of a six-column front page.



EXAMPLE 118

The staggers of the six heads varied from fair to bad; only one of the six so-called crosslines was really a crossline; the jim dashes were not heavy enough or wide enough; the leading of all second decks was insufficient, and the three different type faces used for each head did not get along well together.

But the heads, faulty as each was in and by itself, were placed to the disadvantage of each and its accompanying story, and to the disadvantage of the page as a whole.



EXAMPLE 119

Example 119 suggests how another six-column paper minimized the effectiveness of a front page by running six tombstones of another kind at the top of it.

The first decks of those heads were better balanced than were the first decks of the tombstones suggested by Example 118, and the lines, in capitals and lower-case of Bodoni Condensed, were easier to read than the lines in gothic capitals. But the type face used for second decks (the first four such decks were in a type face like Antique No. 1, and the last two in a face something like Century Expanded) did not

get along well with that used for first decks, the leading of second decks was faulty, and the jim dashes were not what they should have been In the head second from the left a jim dash was left out

But the worst fault of the heads was that they were placed side by side, to the additional disadvantage of each and all of them and of the page as a whole

Quotes in Heads

Double quotation marks should not be used at the beginnings or ends of lines in stagger heads, or at the beginnings or ends of lines in flush heads consisting of two or more lines, as the white space below the quotes tends to disrupt the stagger, and to suggest that the flush lines are out of alignment

In Example 120, with the first word in the first line of a two-line stagger head set off in double quotation marks, that first line seems to be indented farther to the right than the second line and the general effect is unsightly

"FIRETRAP" JOKE
TO PARK AVENUE

EXAMPLE 120

'FIRETRAP' JOKE
TO PARK AVENUE

EXAMPLE 121

But notice, in Example 121, where single quotes have been used in place of double, how much more attractive the head looks

In a head consisting of a single flush line, the use of double quotation marks at the beginning or end of the line is not necessarily objectionable, but when quotes are used at the beginning of a line in a flush

'Firetrap' Joke
To Park Avenue

EXAMPLE 122

head consisting of two or more lines, it is better to indent the line or lines without quotes so that the beginning words of all lines will align vertically with each other, with the quotes "thrown off" to the left, as in Example 122

Faulty Initial Letters

Back in the "book stage" of journalism, many newspapers employed large initial letters (often ornamented letters), and in the 1690's and the 1700's it was not unusual for a paper to use an ornamented or pictorial initial 12 picas or so deep at the beginning of the main front-page story, which, in those days, usually was started at the upper left of the page, rather than the upper right, as at present (See Chapter 2)

Even when small advertisements began to appear on front pages, the initial-letter idea was applied to those advertisements by many papers, although the initials used usually were fairly small and plain Many papers in other countries continue to present small advertisements started with initial letters, on their front pages, and many papers in this country have retained the idea for their classified-advertising columns (See Examples 365 and 366)

There are many kinds of initial letters and many ways of using them, but the kind most often employed in the feature columns of newspapers these days, but rarely in the straight-news columns, is the plain letter, and it usually is placed with its top flush with the top of the first line of body matter of a story or section and with the body of the initial extending down two or three or more body lines

But many newspapers make the mistake of using initial letters that do not extend down far enough, as suggested by Example 123

THE nation will breathe easier now that
the automobile strike has been unthued
Heroic efforts of the President and Gen-

EXAMPLE 123

How much more attractive is the fitting in Example 124 than in Example 123, where the white space below the initial made that letter seem too small (as it really was)

THE nation will breathe easier now that
the automobile strike has been side-
tracked Heroic efforts of the President

EXAMPLE 124

In Example 124 there is no disturbing deep shoulder of white below the initial, and that letter is large enough to give prominence to the lines with which it is used—one of the purposes of initial letters

When regular hand types are used for initials, the shoulders below the letters should be trimmed so that the letters can be properly fitted to body lines When initials are cast by machine to overhang from body lines, there are no shoulders below the initials and proper fitting usually is an easy matter

The type used for an initial letter should be in the same family used for the body matter, or the head dress, or in a closely related family, and of the same relative weight

Superfluous Periods

Many newspaper editors who would not think of using periods at the ends of stagger heads or crosslines (because the periods would tend to throw such lines off balance), continue to use periods at the ends of centered lines and inverted pyramids and hanging indentions They use them, some of those editors probably would say, if questioned, "for the sake of consistency," for they sometimes use other punctuation points at the ends of similar heads, such as question marks and exclamation points

But it seems to this writer that the periods might well be eliminated, as they serve no useful purpose In the old days, when the wording in a multiple-deck head sometimes ran along from deck to deck for several decks before coming to a full pause, the period undoubtedly had its place in a head, but as heads usually are written today, with each deck self-contained, the reader needs no period at the end of a deck to let him know that he has reached the end

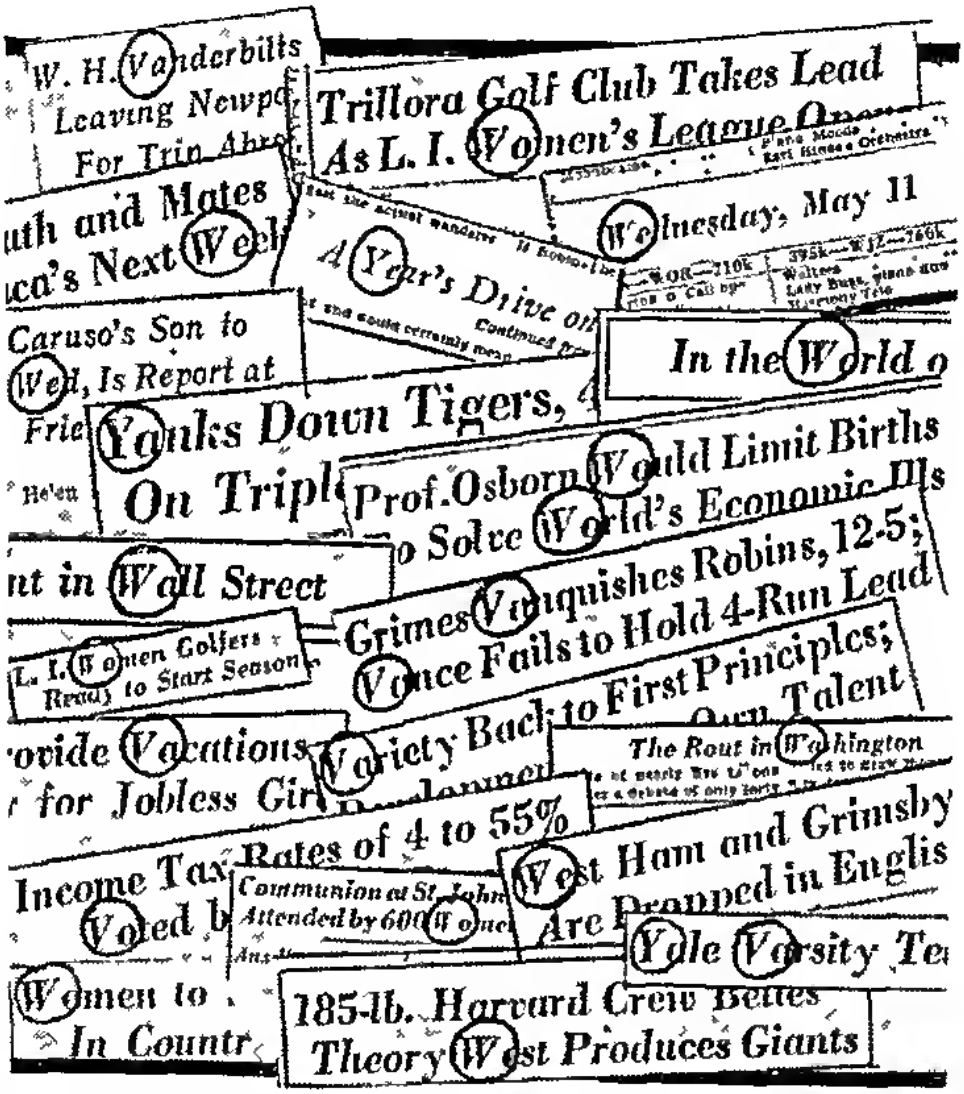
Periods might well be eliminated from the ends of sub-heads, too, and from the ends of legends under pictures, as such periods are superfluous, and tend, in the minds of some readers, to date the papers using them as old fashioned, behind the times

Comparatively few papers now use periods at the ends of nameplates, although that was a common practice in the old days

Italic Logotypes

Often when heads are presented in italics, unsightly gaps of white space appear between letters in the same words unless logotypes are used in place of the regular characters The gaps are caused by the shapes of certain letters and the degrees of slant they must be given on their own bodies to conform to the slant of other characters

Example 125, a reduced showing of heads in italic capitals and lower-case clipped from various newspapers, suggests the unsightly gaps of white that resulted when regular characters were used instead of logotypes.



EXAMPLE 125

Not only are such gaps unsightly; often they cause confusion. In some instances the reader has to pause to figure out to which words the isolated characters belong.

Various combinations of capitals, of capitals and lower-case, and of either with punctuation marks are available as logotypes in both the roman and italic of many type faces, and particular typesetters regularly employ them in book work and in the setting of advertisements and other items of printing calling for finished treatment. But news

heads usually have to be produced so speedily that ordinarily it is impractical to use all the logotype combinations available

However, certain V, W and Y italic combinations are used by several newspapers, and might well be employed by others desirous of improving their appearance

Notice how, in Example 126, with V, W and Y italic combinations set without benefit of logotypes, unsightly gaps of white space appear between the pairing characters

Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.

EXAMPLE 126

But observe how, in Example 127, those disturbing gaps are avoided, and space is saved, by the use of V, W and Y italic logotypes

Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.

EXAMPLE 127

· 12 ·

Combination Heads

WHEN TWO OR MORE closely related stories are to be presented and each story seems important enough to call for prominent head treatment on its own, the desired result sometimes can be achieved by the use of a combination head

Example 128 suggests a simple but effective way of presenting two closely related important stories

The first deck consisted of three lines of 48-point Bodoni Bold three columns wide The single-column subordinate decks to the right consisted of a hanging-indention deck in four lines of 14-point Bodoni Bold, a deck in two staggered lines of 18-point Bodoni Bold, and another hanging-indention deck in four lines of 14-point Bodoni Bold Four plain jim dashes each 5 picas wide were used for that part of the head, followed by a by-line and the more important of the two stories The secondary section of the head consisted of a deck of two staggered lines of 30-point Bodoni Bold Italic two columns wide, followed by a single-column hanging-indention deck to the left in four lines of 14-point Bodoni Bold Two plain jim dashes each 5 picas wide were used for that section, with a wider plain jim dash centered in two columns above the two-column deck Single cutoff rules were used above and below the picture, with an outlined diamond joining the upper cutoff rule with the column rule to the left Another outlined diamond was used at the top of the column rule to the right of the picture

In that combination head no overline was used with the picture, although such a line might well have been employed had one seemed desirable Had an overline been used, it would have been effective in 12-point Bodoni Bold or Bodoni Bold Italic The legend with the picture was in 8-point Bodoni Bold Italic The story started in the column

at the left was continued in the center column before being jumped to an inside page

As stated before, that combination head was simple but effective All head units were in the same type family, and every line was in

$350,000,000 Budget Cut Is Achieved by President; Tax Rise Still Is Expected

Report of Inquiry Likely To Refute Navy League

Hammond Hints Findings *To Be Handed to President* Today Will Back Up Administration's Policy

Estimates $280,000 000 Less Than Current Appropriations, Total of $4,360 000,000 Hinted

Economy Success Pleases Executive

$96 000,000 Defense Reduction, Decision Postponed on Increase for Dry-Law Enforcement

By Theodore C. Wallen

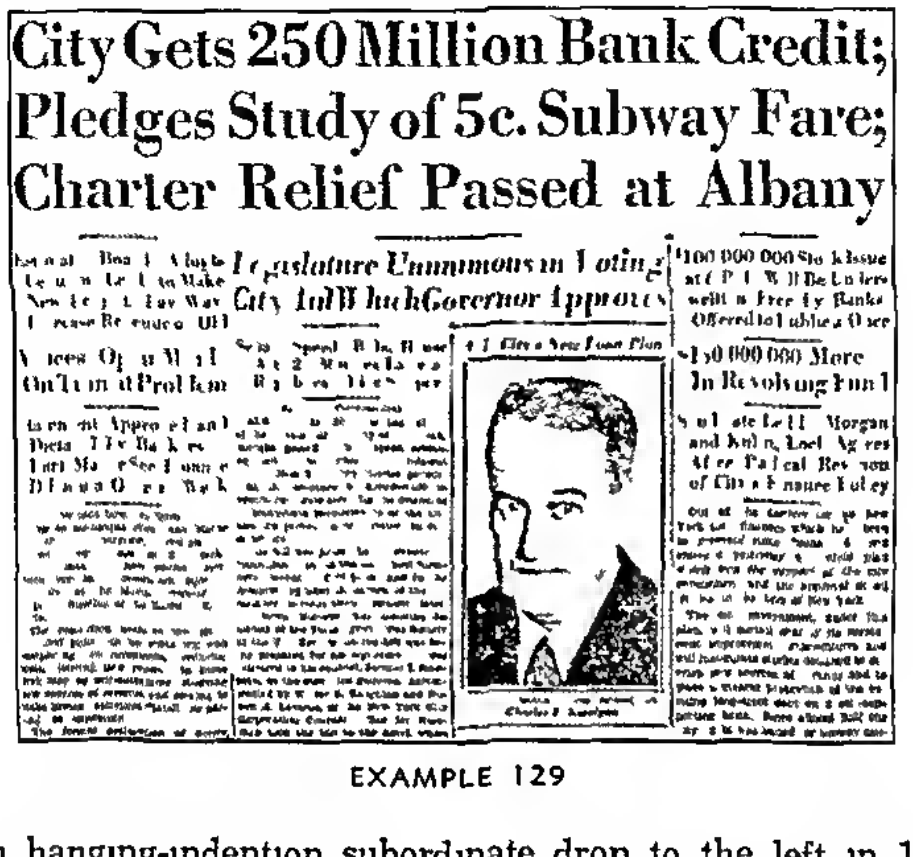
EXAMPLE 128

capitals and lower-case The picture helped to enliven the appearance of the head and stories

Example 129, a combination head with lines entirely in capitals and lower-case in the Bodoni family, introduced three stories and did it simply and effectively

The first deck, in three full lines of 48-point Bodoni Bold, reached across four columns The single-column drop at the left, as well as the drop at the right, consisted of three decks—the first and third hanging

indented in 14-point Bodoni Bold, and the second in staggered lines of 18-point Bodoni Bold Each of the four plain jim dashes used with each of the drops was 5 picas wide The center drop consisted of two full double-column lines of 24-point Bodoni Bold Italic, with a single-



EXAMPLE 129

column hanging-indention subordinate drop to the left in 12-point Bodoni Bold A plain jim dash 8½ picas wide was used above the double-column lines, while the two jim dashes used below were like those used in columns one and four The overline used with the cut was in 12-point Bodoni Bold Italic, and the legend in 8-point Bodoni Bold Italic The column rule to the right of column one, as well as that to the left of column four, was terminated by an outlined diamond, and the same kind of ornament was used to join the light cutoff rule above the cut with the column rule to the left of the cut

The cut contributed liveliness to the head

The wider of the two combination heads suggested in Example 130 (and combination heads of this kind often are referred to as canopy treatments) reached across four columns, and the narrower across three The first deck of the wider head consisted of three staggered lines of 48-point Century Bold Condensed capitals The single-column drops to the right and left each consisted of two pyramid decks of three

lines each in 14-point Century Bold capitals and lower-case, separated by a deck of two staggered lines in 14-point Century Bold capitals With each of the two drops four plain light jim dashes about 3 picas wide (not quite wide enough) were used

NATION NEEDS LEADERS IN CRISIS, ROOSEVELT MESSAGE DECLARES; BRODERICK URGES BANK COUNCIL

Superintendent's Report Demands an Advisory Board

Urges Protection of Savings

Governor Says That Social Order Is "Out of Joint."

CULKIN UP BEFORE INQUIRY; CLASH DUE OVER HASTINGS; BERRY DEFENDS RELIEF HALT

Comptroller Lays Stoppage to High Money Market.

MKEE WARNS CRISIS IS NEAR

Sinking Fund Surplus Cited to Show That City Is Sound

Ex Sheriff Must Explain Prosperity in Public Hearing

TO BE ACCUSED BY THEATRE MEN

Seabury to Ask Committee to Hold Senator in Contempt.

EXAMPLE 130

The first deck of the narrower head consisted of three staggered lines of 42 point Century Bold Condensed capitals and the drops were given the same sort of treatment as those used with the wider head

Separating the two drops in the wider head was a double-column companion box with a one-line head in 24-point Cheltenham capitals and lower case—a line that would have toned in better with the other elements of the head and have contributed additional liveliness had it been set say, in 24 point Century Bold Italic capitals and lower-case At each of the four corners of the box an outlined diamond was used —the same kind employed in the narrower head, to join the two inside column rules with the single-column light cutoff rule used between

the first deck and the cut. That cut carried no overline, but such a line in, say, 12-point Century Bold Italic capitals and lower-case might well have been used had it seemed desirable to use one.

Effective variations of the "inside" treatment of those two combina-

$357,000 CAME FROM HIS TIN BOX, FARLEY REPEATS TO ROOSEVELT; ASSEMBLY VOTES STATE INQUIRY

Balloting Follows Party Lines Strictly, 77 to 69

INVESTIGATORS ALL G. O. P. MEN

Roosevelt Accused of Trying to Usurp Assembly Power

COUNSEL FOR FARLEY

Sheriff Offers Redeposits of Same Money as Only Explanation, but Counsel Suggests Extreme Household Thrift.

GOVERNOR RESERVES DECISION AS ALBANY HEARING ADJOURNS

Seabury Ends Plea for Removal with Eloquent Appeal for Cleansing of Local Government Throughout Nation.

EXAMPLE 131

tion heads could be easily brought about at the option of the makeup editor. For instance, a double-column cut could be used in place of the box in the wider head, and a single-column box in place of the cut in the narrower.

The combination head suggested in Example 131 had a first deck four columns wide, with a double-column drop to the right, a cut in the second column and a single-column drop to the left.

The first deck consisted of three staggered lines of 48-point Century Bold Condensed capitals. The three decks of the double-column drop to the right were in 14-point Century Bold—the first and third pyramids in capitals and lower-case, and the second deck in staggered lines of capitals. Four plain jim dashes each 5 picas wide were used with those three decks. The first two paragraphs of body matter under that drop were in 10 point two columns wide, followed by lines in 7 point one column wide. The three decks of the single-column drop to the left also were in 14-point Century Bold, with the first and third decks in capitals and lower-case, and the second deck entirely in capitals. Each of the four plain jim dashes was 2½ picas wide. The overline

used with the cut was in 11-point Gothic Condensed No 1 capitals, and the legend in 7-point Bold Face No 2 The light cutoff rule above the overline was joined to the column rules to the left and right of the cut by two outlined diamonds

HOOVER RECORD MADE KEYNOTE;
DAWES STAMPEDE IN SIGHT;
REPEAL BELIEVED HEADED OFF

Dry Leaders Are Consulted as Final Plank Is Drafted

Telephone Lines to Hoover Are Kept Open as Administration Leaders Shape Resubmission Plan—Pennsylvania Acts by Vote.

FIGHT ON CURTIS GAINS RAPIDLY

Additional Delegations Come Out for Dawes for Vice President.

Many Empty Seats in Stadium as Republicans Call Convention to Order—Cheering of Former Years Missing

COMMUNISTS, HELD OFF BY POLICE, HOLD MEETING IN NEARBY STREET

Flag Day Ceremonies, Led by Fess, Open Session—Photographers Rebuked by Chairman After Flooding Him with Light.

CONVENTION DEVELOPMENTS.

EXAMPLE 132

The overline would have toned in better with the other lines in the head had it been set, say, in 12-point Century Bold or Century Bold Italic The jim dashes should have been wider

Example 132 suggests a combination head with a first deck four columns wide in three staggered lines of 48-point Century Bold Condensed capitals, with two sets of double-column subordinate decks dropping from it

The first and third subordinate decks to the right each consisted of three pyramided lines of 14-point Century Bold capitals and lowercase, and the second deck of two staggered lines of 14-point Century Bold capitals Then followed a single-line centered head in 14-point lighter capitals over several "summing-up" lines in a 7-point italic, above a by-line in 7-point Bold Face No 2, a credit line in a 7-point italic, and a lead in 10 point The first subordinate deck to the left consisted of two staggered lines of 24-point Century Bold Italic capi-

tals and lower-case, and the second deck of three pyramided lines of 11-point Gothic Condensed No 1—an unhappy combination Then followed a *credit line* to the left in a 7-point italic, and a double-column lead in 10 point The eight plain jim dashes were each 5 picas wide

182 Shot Dead Here in Year; Check on Machine Guns Asked

Revolver, Easily Shipped In, Most Popular Weapon With New York Criminals

This is the second of a series of articles on the traffic in firearms which finds the United States the most thoroughly and murderously

Distributors of Thompsons Ask Whalen to Keep Tab on All Deliveries in City

Efforts to have police in New York City and adjoining communities su pervise the distribution of sub ma ch ne g ns will be made by the Ante

EXAMPLE 133

(not wide enough), and the two column rules embraced by the head were each topped with an outlined diamond

Although several different kinds of combination heads are used effectively by newspapers, the six combination heads already illustrated and discussed demonstrate most of the chief differences between the various kinds of combination heads

Before passing to the next chapter, however, it seems well to suggest some simple combination heads of a sort that sometimes can be used to advantage inside or in subordinate positions on front pages

The simple combination head suggested in Example 133 had a first deck two columns wide in two staggered lines of 30-point Cheltenham Bold Condensed capitals and lower-case Each subordinate deck consisted of one full and two hanging-indented lines of 14-point Cheltenham Bold Condensed capitals and lower-case The jim dashes (the top ones ornamental, the lower ones plain) were each 4 picas wide

Example 134 suggests a first deck two columns wide in two staggered lines of 24-point Century Bold capitals and lower-case Each subordinate deck consisted of one full and two hanging-indented lines of 14-point Century Bold capitals and lower-case The plain jim dashes were each 4 picas wide

The first deck of the head suggested in Example 135 was two

Roosevelt Dry Shift Denied; Borah Assails G. O. P. Plank

Governor for Repeal, Friends Say, Despite Support for Walsh

By RICHARD F WARNER

Despite the announcement that Senator Thomas J Walsh of Montana will

Tydings Also Calls Resubmission Plan 'Bunk and Hypocrisy'

WASHINGTON June 8 (AP)—The Republican prohibition plank was assailed in the Senate today by Senators Tyd

EXAMPLE 134

columns wide and consisted of two staggered lines of 24-point Century Bold Italic capitals and lower-case Each subordinate deck had one full

Sharkey Says He's Fit Now; Schmeling Gets New Mates

Jacobs Brings Additional Sparring Partners—Max to Talk to Mother Over Radiophone

Special Dispatch to the Evening Post

ENDICOTT N Y May 20—When Max Schmeling speaks into the transmitter of a radio phone in the offices

Modest Jack Picks Himself to Win by Knockout Within 5 Rounds After Drill at Camp

Special Dispatch to the Evening Post

ORANGEBURG N Y May 20—Sharkey by a knockout in five rounds That's the reiterated statement of

EXAMPLE 135

and three hanging-indented lines of 12-point Century Bold Italic capitals and lower-case The plain jim dashes were each 4 picas wide

World Drops Care for Christmas; Nation Gets President's Greeting

Europe Freezing as City Has Warmest Eve in 30 Years, Bethlehem Greets Pilgrims

In Bethlehem the holy spot where Jesus was born thousands of pilgrims reverently observed the Feast of the Nativity last night At midnight came

Mr. Hoover Briefly Voices the Christmas Spirit as He Lights Tree at Capital

From the Herald Tribune Bureau

WASHINGTON Dec 24 —President Hoover sent his Christmas greetings to the nation by radio tonight Speaking

EXAMPLE 136

And Example 136 suggests a head with a first deck two columns wide in two staggered lines of 24-point Bodoni Bold Italic capitals and lower-case The second decks were each in one full and two hanging-indented lines of 12-point Bodoni Bold capitals and lower-case The plain jim dashes were each 4½ picas wide

In each of the four simple combination heads suggested the column rule was topped with an outlined diamond

Other combination heads, some of them involving banner lines, are illustrated in Chapters 15 and 25 and elsewhere in this volume

· 13 ·

Jump Heads

THERE ARE SEVERAL WAYS of treating jump heads in newspapers—heads appearing over parts of stories continued from other pages in the same issues

Some papers follow the plan of repeating the entire head, even in the case of the multiple-deck head, when stories are jumped Some do the repeating in the same faces and sizes used in the original head, some repeat all of the lines, but in smaller type faces

Such treatments, of course, call for two settings of a head, or a recasting of the original head

In many newspaper plants where such treatments of jump heads are followed, two heads are cast for every long or fairly long news story, to facilitate the makeup if it becomes necessary or advisable to jump the story The makeup men have the second heads right there before them on the imposing stones and do not have to wait for jump heads to be set to order

Other newspapers follow the practice of using jump heads with the same number of decks as appear in the original settings, and in the same type faces and sizes (or only slightly smaller), but with the lines reworded to "sell" the stories over again to the readers when they get to the continuations, or with features played up in the jump heads that were not referred to in the original heads and were not mentioned in the body lines that preceded the jumps

Example 137 presents a single-column four-deck head that appeared over the beginning of a story continued on another page, and Example 138 shows the jump head that was employed above the carried-over part of the story

As may be observed, the second, third and fourth decks of both

heads were in the same faces and sizes, but the first deck of the jump was in 30 point, rather than 36, the size used for the original

But it will be noticed that all decks were reworded for the jump head, and that the second deck of the jump presented a specific reference to a subject referred to only in a general way in the third-deck crossline of the original, and that the fourth and final deck of the jump head introduced a reference to small towns not made in the original head

SALES AT LOSS BARRED BY NRA IN RETAIL CODE

President Proclaims Rules to Cover All Except Grocery Stores.

CONCESSION TO FARMERS

Offerings at Cost Permitted—Small Merchants Exempt from Complying.

EXAMPLE 137

RETAILING CODE IS PROCLAIMED; BARS SALE LOSS

Aids Farmers by Revising Basis Downward from Cost Plus 10 Per Cent.

SMALL STORES EXEMPT

Small Towns Also Outside the Provisions—"Loss Leaders" Placed Under Ban.

(Continued from Page One)

EXAMPLE 138

Some papers follow the practice of repeating by-lines under jump heads when by-lines are used under original heads

Other papers, when continuing stories by unusually prominent writers, use jump heads consisting only of the writers' names, in large display, followed by small "continued from" lines

Some papers, when continuing a story with an original head like that shown in Example 139, use a jump head of two decks, and rephrase the three lines in the first deck of the original to make a two-line first deck for the jump, thus effecting the saving in space suggested by Example 140

WALKER PROPOSES
FREE BUREAUS TO
FIND JOBS FOR IDLE

Board of Estimate Indorses Resolution—Plan Similar to Relief in Post- War Period

ALDERMEN ACT TUESDAY; SINKING FUND TO PAY COST

Expert Tells G. O. P. Women Building Slump Is Big Unemployment Factor

EXAMPLE 139

WALKER PROPOSES
~~FREE BUREAUS TO~~
FIND JOBS FOR IDLE

Board of Estimate Indorses Resolution—Plan Similar to Relief in Post- War Period

~~ALDERMEN ACT TUESDAY; SINKING FUND TO PAY COST~~

~~Expert Tells G. O. P. Women Building Slump Is Big Unemployment Factor~~

EXAMPLE 140

But other papers prefer to effect a greater saving of space by using a jump head like that shown in Example 141.

Some papers that confine jump heads to two lines put the "continued from" line above the jump and in a type face larger than the body face, with the thought that such treatment helps the reader to locate the continuation more readily than would a "continued from" line in smaller type and below the jump head. See Example 142

Walker Proposes Bureaus to Aid Idle

(Continued from Page One)
he said when the resolution reach s

EXAMPLE 141

(Continued from Page One)

JAPAN SETS UP
MUKDEN RULE

EXAMPLE 142

Because a front-page story has a two-column head is no good reason why its jump head should be two columns wide. The jump might well be a full eight-column head if the story seems important

Novice Bandit Killed by Policeman As He Nervously Fumbles for Gun

A slight sleek youth named Law- as a call to Chaplin Russell smiled

EXAMPLE 143

POLICEMAN KILLS A NOVICE BANDIT

(Continued From First Page)

the face of Mrs Mae Donnelly of No

EXAMPLE 144

STANDARDS BOARD PROBES BEGUN BY CRAIN AND TUTTLE

District Attorney Calls for Records of 3 Years; Walsh Under Subpoena

MOVES FOLLOW WOMAN'S CHARGES OF GRAFTING

Doyle Admits Receiving Check From Her for Services—Can't Recall Amount

A Grand Jury investigation into

EXAMPLE 145

STANDARDS BOARD PROBE IS STARTED

(Continued From First Page)

the property for which a permit was asked is required along with such

EXAMPLE 146

enough, long enough, or illustrated enough, to call for such treatment On the other hand, the jump of a two-column or wider head might well be a single-column head if the runover is not long enough to warrant the use of a wider jump, or if the makeup of the page on which the jump is to appear will be facilitated by the employment of the narrower head

Example 143 shows a two-column original head, and Example 144 its single-column jump, and Example 145 shows a single-column original head, and Example 146 its double-column jump

Some papers, in jumping stories, and with space and time saving in mind, repeat only one line from the first deck of the original head

Other papers, also to save space, confine to a single display line the supposedly most important and most readily identifying words from the original head For instance, a four-deck head, say, over a front-page story discussing the murder of a Mr High might call for a jump head like that shown in Example 147

High Murder Story
(Continued from front page)

EXAMPLE 147

—SUICIDE
(Continued From Page One)

EXAMPLE 148

And a four-deck front-page head in another paper might call for a jump head like that shown in Example 148

The *Boston Daily Globe* has used jump heads presented between pairs of parallel rules, with each jump consisting of a single key-word set flush at the left and followed by a dash, above a "continued from" line in italic—the key-word being a repetition of a "summing-up word" centered in 7-point Bold Face No 2 at the end of the first section of the story and above a "continued on" line in italic

No matter how many decks have been used over a front-page story to be continued, a single "summing-up word" in the small bold face described has been employed by the *Globe* just before the "continued on" line, and the word is repeated for the jump head, but in a more conspicuous type face

To illustrate, a front-page story under a two-column two-line stagger head reading "VAUDEVILLE ACTRESS TURNS TO SELL-

ING OIL FROM TRUCK" presented the single word "Actress" centered in 7-point Bold Face No 2 at the end of the first section of the story and above a line in italic reading *"Continued on the Tenth Page"*

And the jump head on page ten appeared as in Example 149

Actress—
Continued from the First Page

EXAMPLE 149

Still other papers, both to save space and to do away with the resetting or recasting of original heads, employ differently numbered heads for jumps These jump heads, either in slugs or as electrotypes, and numbered, respectively, from 1 to 10 or higher, depending on the maximum number of jump heads used by a paper, are kept standing from issue to issue and within easy reach of the makeup men

Another argument advanced by some for the use of jump heads of this kind is that the marked difference (but it can be a *harmonious* difference) in appearance between such jump heads and the regular news heads on the same page makes it easier for the reader to recognize continuations

As an example of this form of jump head, let us suppose that a front-page news story carrying a four-deck head is continued on page two At the bottom of the front-page section of that story appears a line in italic reading *(See page two, No 3)* And on page two, at the beginning of the continuation of the story, appears a jump head like that shown in Example 150

Number 3

(Continued from front page)

EXAMPLE 150

1 | CONTINUED FROM FIRST PAGE

EXAMPLE 151

The *Logan* (Ohio) *Republican* has used a jump head similar to that suggested by Example 151, with, at the end of the front-page section of the jumped story, a line in bold face reading, say, "(Turn to Page 2, Number 1) "

Other papers use jump heads like those shown in Examples 152, 153, 154 and 155

HERE'S MORE ABOUT
THREE LINE LOCAL
Continued from Page 1

EXAMPLE 152

HERE S MORE ABOUT
BRAZOS HOTEL
STARTS ON PAGE ONE

EXAMPLE 153

Concluded From Page One

Use of Injunction Scored
In State Labor Disputes

EXAMPLE 154

ROOSEVELT ACTS
ON COAL STRIKE

CONTINUED FROM PAGE ONE

EXAMPLE 155

Jumps like those shown in Examples 152 and 153 often are used in the form of electrotypes mortised to receive new center lines for each new head In other words, the borders or rules and top and bottom lines are kept standing as electrotypes, and the only changes in such heads from issue to issue and head to head are changes of the center lines, in the form of slugs inserted in the mortises in the electrotypes The top panels of jump heads like that shown in Example 154, and the lower panels of jump heads like that shown in Example 155, also usually are kept standing as electrotypes, but the lines used with such panels are changed to fit specific jump-head requirements

The *Chicago Herald and Examiner* has employed an out-of-the-ordinary line at the end of the first section of a continued story—a line making use of an index character, or "fist," followed by gothic capitals, as suggested by Example 156

☞ PAGE FOUR COL 1

EXAMPLE 156

CONTINUED
From page one
Midwestern Policemen
Set Traps for Kidnaper

EXAMPLE 157

The *Bismarck* (N D) *Capital* has employed space-saving jump heads, with emphasis on the position and typographic treatment given

the word "continued " To illustrate, a story started under a four-deck head has been continued under a jump head of the sort suggested by Example 157

Notice the prominence given the word "continued" by placing it above the head, and by giving it comparatively large display

Still another way of treating jump heads is one involving the use of several different kinds of ornamental border units, and slugs that have been given various color treatments for the guidance of makeup men But, as that system has been copyrighted and a fee has been charged for the use of it, it seems inadvisable to discuss it in detail or illustrate it here

Some papers follow the practice of jumping stories to left-hand pages, with the thought that such pages are less attention arresting than right-hand pages and, consequently, are the logical pages for continuations of stories that already have been "sold" by headlines on preceding pages, and that the right-hand pages should be employed for the original presentations of other important stories

Other papers try to concentrate most of their jump heads on one page for the convenience of readers, in some instances the final page, so that continuations can be easily turned to by the reader, even when he happens to be in a crowded street car or other means of conveyance

The *News and Observer* of Raleigh, N C, has followed the plan of jumping continuations from the front page to page two, with each jump head confined to two or three pyramided lines in a 12-point condensed gothic, and most or all of the continuations presented under or in columns alongside a boxed head three columns wide at the top of the page—a head in 24-point type reading "Continued From First Page " See Example 158

Although most of the jumps, as has been stated, have been presented under or in columns alongside that 24-point general head, each jump head has been followed by a centered line in the body-matter face reading (Continued from Page One)

In the fall of 1934 the *Toronto* (Ont) *Evening Telegram* did away with the direct jumping of stories It did away with it, even in the case of what ordinarily would have been a long story, by breaking the story into various divisions and presenting each division under a head of its own But a brief paragraph at the end of the front-page division directed attention to other divisions on other pages

THE NEWS AND OBSERVER, RALEIGH, N. C.

Continued From First Page

Questions Japan About Fortifying of Pacific Isles

(Continued from Page One)

Japanese conceded other points to which they are protesting.

These points, which the committee decided to maintain are facts and findings of the Lytton report including declarations that Japanese military action in Manchuria is not legitimate self-defense and that Manchukuo lacked the support of the population but was established by the Japanese.

Farm Committee Meets With Determined Aims

(Continued from Page One)

some on, and all agreed that something must be done about them.

Senator Bliss who presided over the meeting was empowered to appoint a committee to draw up a bill which will be conclusive and effective in operation for the best interests of agriculture. It will be composed of two Senators and three Representatives.

Senator Lund said the joint committee should put its entire force behind the bill and let no obstacle stand in the way of its passage.

J. Kerr Scott, master of the State Grange spoke briefly on farm problems and proffered cooperation.

Extra Congress Session In Spring Now Certainty

(Continued from Page One)

new administration would want a little time to get acquainted with government functions and conditions.

Both Collier and Bailey criticized the estimates of President Hoover and Secretary Mills, charging they had made mistakes on an estimated revenue from $750,000,000 to $7,000,000,000 in the last three years.

"We don't know what the budget needs are and what we have got to balance" Collier said. "We'll have to wait until the Democrats take over the administration. We can't depend upon the treasury's estimates."

Says Republican Leaders Helping Bank Bill's Foes

(Continued from Page One)

pounds of this bank bill has objected to unanimous consent."

Contains Replies.

Replying Cousens and Long "has spent four hours of the Senate's

Extra Dividend

New York, Jan. 18.—(AP).— The Liggett & Myers Tobacco Company directors today declared an extra dividend of $1 a share on the common stock, the same on one year ago, in addition to the regular quarterly payment of $1 on the common and common "B" shares.

Both dividends are payable March 1 to stock of record February 15.

For the year ended December 31 last, the company earned a net profit of $22,878,212, after all charges, equivalent after preferred dividends to $6.18 a share on the common and common "B" stocks. This compared with net profit of $21,121,222 the preceding year, or $6.47 on the combined common and "B" stocks.

The consolidated balance sheet of the company showed current assets of $145,613,305 against current liabilities totalling $[illegible]. The current assets included $41,330,[illegible] government bonds and $[illegible] cash. The balance was consisted of State, municipal and other bonds, and a minor holdings of preferred stocks.

the bill said it would save the state approximately $[illegible] a year.

"It is just as much their duty to enforce the court for nothing as it is to enforce the law" the speaker said in an explanatory speech.

A bill which would give Cleveland county commissioners power to abolish or consolidate county offices in the interest of economy was passed under suspension of rules. It affects offices not required by the constitution.

In addition they are empowered to fix salaries of all county officials, including sheriffs and deputies. The bill will be in effect after its ratification.

County employees who are discharged through the provisions will receive a month's salary on notice.

Seven New Measures.

Among the seven new bills was one which would prohibit the use of absentee ballots in primaries and change the date of the June primary from Saturday to Tuesday. The measure was introduced by Senator McNeill of Cumberland a former member of the State Board of Elections.

A bill presented by Senator Barnes would provide that the members of the State Board of Con-

to the floor and as they plunged down she twisted Sammy's hand and the weapon was discharged again as it pointed toward Miss Samuel's chest.

Mrs. Level beat her with an ironing board Mrs. Judd testified, and cried to Miss Samuelson to "Give me that gun!"

"Sammy and I were struggling for the gun" she cried, her voice almost a scream. "Anna came in with the ironing board and beat me—we were rolling on the floor—I got the gun—Anna was braining me with the ironing board. Anna came toward me and I fired. As I shot, she hit me with the ironing board—she fell and I fell—there I was, between Anna and Sammy on the floor."

"I hate to tell it all—it was awful," she exclaimed frequently with a shudder. Once the defense suggested that if the court room were cleared she might feel more at ease.

"I'm not paying attention to any one here," she shot back with a show of indignation.

On a similar occasion, the defense counsel, suggesting a closed court room, added that "I must say Jack Halloran is as innocent as any person in this room."

Quickly Mrs. Judd cried out hysterically:

"He is not! He is responsible for the deaths of three girls in this state!"

Late in the day after a two-hour recess and resumption of the hearing, the ironing board with which she was supposed to have been beaten by Mrs. Level was brought into court, but Mrs. Judd said the board used by her assailant was a larger one.

House Committee Ignores Pleas of Women and State Health Officer

(Continued from Page One)

representatives in particular. These women have borne the brunt of loss in revenue from couples going across State lines to marry where marrying was less complicated. Abolition of the laws, which were hailed as significant social reforms when they were passed was advocated by the Tax Commission which cited at least $50,000 a year in revenue loss as a result.

Talk Compromise.

There were indications that opponents might listen to a compromise proposal outlined by Dr. Parrott who pleaded for strengthening rather than weakening safeguards about marriage. He suggested, as a means to meet losses of revenue, lowering

EXAMPLE 158

An unsigned story in *Editor & Publisher* dated September 18, 1934, under a Toronto date line, discussed the plan as follows:

"No turn-overs from its front page is the recent makeup change adopted by the *Evening Telegram* here, in the belief that reader interest will be enhanced and also making between-edition alterations in front-page makeup much simpler. In several instances long stories

appearing under different headings inside are boiled down by a rewrite man for page one and at the bottom of the condensed version the reader is directed to the page on which further details appear

"To illustrate Under a half-column story of the International League baseball playoffs, in similar minion type, it states 'How the game progressed according to the play-by-play story is told on Page 2' There a new heading and a pre-game lead precede the play-by-play running copy A story boiling down proceedings of the Canadian Trades and Labor Congress convention concludes 'In another story, on Page 25, details of today's session are given more fully' A report on a judicial inquiry into charges against the Toronto Transportation Commission is set two columns wide on page one, with the concluding line 'Judge Honeywell's report is fully reviewed on Page 3'

"In some instances, the headings and stories which appear on the inside pages have been used on front pages in earlier editions and carry through into the later editions with headings unchanged

"Apart from indicating on what page the detailed stories are 'continued,' the *Telegram* prints no identifying turn-over lines, the reader finding the inside story merely by its heading For instance, a story on the *Morro Castle* inquiry has a double-column heading on page one 'Screams Heard by Crew in Fleeing Fire on Liner' The story ends 'How Dr Phelps and his wife jumped into the sea, rather than roast on deck, is told in a running account of the evidence, appearing on Page 2,' and the page two story is headed 'Denies Alarm Was Sounded Aboard Liner,' preceding an earlier New York lead and question-and-answer matter running for nearly two columns"

Many newspapers place the jumps of certain kinds of stories on certain departmentalized pages For instance, the jump of a front-page story about Wall Street affairs would be placed on a financial page, the jump of a baseball story, on a sports page, the jump of a story about a socially prominent wedding, on a society page, and so on

Some papers sometimes call attention to stories on inside pages by referring to such stories in front-page ears Other papers, particularly tabloids that present only headlines, pictures and legends on their front pages, often refer to stories on inside pages by presenting small *"Story on Page Blank"* lines under front-page headlines, or by including similar references in cut legends on front pages

When a news story about an important speech or ruling is run on a front page and the text of the speech or ruling is presented on an

inside page or pages, an effective way to call attention to the speech or ruling is to run a reference box immediately below the front-page head, as suggested by Example 159, or after the first few lines of body

Britain Mollifies Zionists by New Palestine Policy

MacDonald Interprets 1930 White Paper, Liberalizes Attitude on Immigration

Complete text of Prime Minister MacDonald's letter—Page 7

By The Associated Press

LONDON Feb 13—In a new statement of British policy in Palestine

EXAMPLE 159

By the United Press

WASHINGTON, June 26—President Roosevelt created by executive order today the National Youth Ad-

The text of the President's order appears on Page 48

ministration He allocated $50,000,000 from the $4,000,000,000 work relief fund to assist 500,000 needy youths obtain a good start in life

"I have determined that we shall do something for the nation's unemployed youth because we can ill afford

EXAMPLE 160

matter, or to present the reference information between a pair of wavy or plain rules after the first few lines of body matter, as suggested by Example 160.

Although the heads shown in Examples 161 and 162 are not jump heads, it seems advisable to show them here—to demonstrate how some papers have called attention to foreign news on inside pages.

News of England—

Messiter Case Suspects Held

Man and Woman Arrested in Rome in Connection With Garage Crime

EXAMPLE 161

News of the Orient—

Deposed King Escapes by Air

Afghan Ruler Flees in Plane as Water Boy's Son Seizes Throne

EXAMPLE 162

· 14 ·

Illustrations

A SINGLE PICTURE often tells more than hundreds of words And appropriate and appropriately presented pictures can brighten up news and feature stories and enliven the makeup

As stated in Chapter 2, even the most pretentious early-day papers rarely used pictures with stories, but today most newspapers employ pictures, some papers many pictures

The earliest illustrations in newspapers were printed from wood-cuts, but such cuts are seldom used in newspapers at present

In 1846 several metropolitan papers that previously had used wood-cuts occasionally or oftener, abandoned the use of cuts—for mechanical reasons For twenty years or so following 1846 many metropolitan papers were printed on type-revolving presses direct from type in curved containers that rotated with the cylinders of presses, and flat-surfaced cuts could not be used on such presses The comparatively small number of cuts used on such presses had to be given special treatment to make them agree with the curved printing surface (The old *New York Daily Graphic*, one of the papers that used type-revolving presses, employed a trade stereotyper who had a casting box for the casting of stereotyped plates of certain widths and with curved surfaces corresponding to the curve of the type-carrying cylinders of such presses, and such plates sometimes were used in presenting illustrations Stephen H Horgan engraved for the old *Graphic*, on curved stereotypes two columns wide, the first daily weather maps Those maps showed up as white lines on United States maps in line tints Prior to March, 1884, newspapers employing stereotyping found that wood-cuts sometimes would split when stereotype matrices were being made in the steam molding presses, so engravers

occasionally did their engraving on metal instead of wood Mr Horgan engraved billiard shots for the old *Graphic* on type-high metal blocks, and the shots appeared in the paper as white lines against black backgrounds) But with the further development and fairly general adoption of over-all stereotyping by our larger-city papers, more pictures began to appear in such papers, and more and more of them have been used ever since

Among the more popular illustrative mediums for newspapers since the wood-cut have been the chalk-plate (invented by Maurice Joyce, a Washington, D C , stereotyper), the line-cut and the halftone

Back in our Civil War days James Gordon Bennett the elder ran many war maps in his *New York Herald* The maps were engraved in wax and electrotyped, and the electrotypes were made up in the forms with the other printing units

The old *New York Daily Graphic* is said to have been the first daily newspaper to print a halftone That halftone—a straight-line halftone of a subject entitled *Shantytown*—was the work of Stephen H Horgan, and was published in the *Daily Graphic* of March 4, 1880

What is said to have been the first cross-line halftone used in a newspaper printed on a web perfecting press employing stereotype plates—a reproduction of a portrait of Senator Thomas C Platt of New York—was published in the *New York Tribune* January 21, 1897 That halftone, too, was the work of Mr Horgan

The most commonly used halftones in newspapers at present are of 50-, 55-, 60- and 65-line screen—comparatively coarse screens Finer-screened halftones usually would not print so well on coarse-fibered newsprint on high-speed presses and with little make-ready

A 50-line-screen halftone has 50 dots to the inch crosswise and 50 dots lengthwise, or 2,500 dots to the square inch, whereas a 65-line-screen halftone has 4,225 dots to the square inch—1,725 more than the 50-liner But both such cuts are considered coarse screened when compared with, say, a 150-line-screen halftone, with 22,500 dots to the square inch The 150-line screen is the one most commonly used for gravure and colorgravure printing

In newspaper halftones, depth—the depth of the depressions between the dots—is more important than tone and color, as the cuts always darken in printing And one reason why more zinc than copper halftones are used for newspaper illustrations is that zinc is a softer

metal than copper and offers less resistance to the acid used for etching, thereby making it possible to secure greater depth Also, zinc halftones can be made quicker than copper, and are less expensive

The safest means of pictorial presentation in a newspaper is the line-cut, if the lines in the original drawing are not too close together They should be far enough apart in the original to make certain that, *in the reduction*, at least 2 points of white space will appear between the black lines If the intervals of white are less than 2 points thick, *in the reduction*, they are likely to fill in during the press run

The retouching of photographs—the strengthening of important areas and the toning down or eliminating of unimportant—often is necessary for the securing of good contrast in halftones In cuts of scenery, for instance, where the sky is of no great importance to the object or objects to be featured, the sky might well be eliminated by silhouetting the features, to avoid the "muddiness" that often results from the printing of skies on newsprint

It is not the purpose here to explain the various illustrative mediums at present employed by newspapers, including cuts of crayon drawings made on Ross boards, mezzographs, cellographs, high-light halftones, combination cuts, and quarter-tones, except to state that many advertising men regard the quarter-tone as the most "foolproof" screened cut known for newspaper use, and to comment briefly on that kind of cut

After checking up on the making of quarter-tones in several large plants, Julien J Soubiran, president of the Horan Engraving Company, New York City, told this writer "Some plants handle this type of plate one way, and others another But when you get right down to it, any plate made from a 'blow up,' or an 'enlarged halftone,' or made as an 'indirect,' as we term it, can be referred to with assurance as a 'quarter-tone'

"Let us assume that a quarter-tone plate six inches wide and of 50-line screen is desired

"One popular method of producing such a plate is to make a halftone one-half the width desired and of 100-line screen, and finish it properly as though it were a regular job A good proof of the halftone is taken, or the plate is chalked up, and either the proof or the chalked plate is used as copy for a photographic enlargement Then a negative

twice as wide as the copy is made, is printed on metal in the usual way, and goes through for reproduction as a 50-line-screen plate By this method the detail from the 100-line-screen plate is retained

"Another method of making quarter-tones is by what is known as velox reproduction

"Assuming, again, that a quarter-tone plate six inches wide and of 50-line screen is desired, a negative is made, say, five inches wide and of 60-line screen From this an enlargement is made, say, ten inches wide A velox print is made from the large negative, mounted on art board, and retouched with black and white When the retouching is finished, the velox print is rephotographed down to six inches in width by the engraver and put through the usual course of production The finished plate will be 50-line screen, and a good type of plate for newspaper use"

Vignetted halftones (cuts with gradually fading away backgrounds) usually do not print well on newsprint, as the outer edges that are supposed to fade away usually show up as hard lines (But sometimes make-ready in the stereotype department or the pressroom can alleviate that objectionable feature)

EXAMPLE 163

EXAMPLE 164

Cuts given "square" halftone treatments for newspapers—particularly fairly small cuts—might well incorporate an outer line, to keep the outer edges from appearing ragged

Although, of course, the paper used for this book is not newsprint,

Example 163 shows a vignetted halftone of 50-line screen, and Example 164 shows the same subject silhouetted in 55-line screen.

Example 165 shows the same subject given an oval treatment in 65-line screen, and Example 166 the same subject as a "square" halftone in 85-line screen.

EXAMPLE 165

EXAMPLE 166

The upper and right-hand section of Example 167 shows the same subject in a 42½-line-screen quarter-tone "blown up" from the 85-screen halftone in the lower and left-hand section.

Example 168 shows the same subject as a mezzograph, or mezzotint, made through a grained screen, and Example 169 is a high-light, or drop-out, combination plate—partly in line and partly screened, with the high-lighted area in the halftoned hat tooled out.

Example 170 is a straight combination silhouetted line-and-halftone, with no whites tooled out; and Example 171 is a straight high-light, or drop-out, halftone, with no line work—made from a wash drawing.

The Ben Day process is the name of a process involving many different kinds of screens of lines or dots for use over parts or all of certain cuts, and sometimes over unusually large and heavy type characters or rules or other units of composition.

Example 172 shows a dozen popular Ben Day patterns used by newspapers.

EXAMPLE 167

Example 173 shows a line-cut with a solid-black background—too black to be acceptable to some newspapers

But Example 174 shows how the use of a 65-line screen approximating Ben Day pattern No 505, over most of the cut, lightens up

EXAMPLE 168

EXAMPLE 169

the heavy areas and makes the cut acceptable In fact, that treatment gives the cut a three-tone effect, with whites, grays and blacks

Not so many years ago many newspapers, particularly metropolitan dailies, when presenting two or more cuts in a group, "tied the cuts together" with drawn-in ornate lines and ornaments often slightingly referred to by artists as "candle grease" or "spinach " But that ornate way of tying up cuts is dying out, for most newspapers today present their picture groups more simply, and often with no connecting lines or ornaments

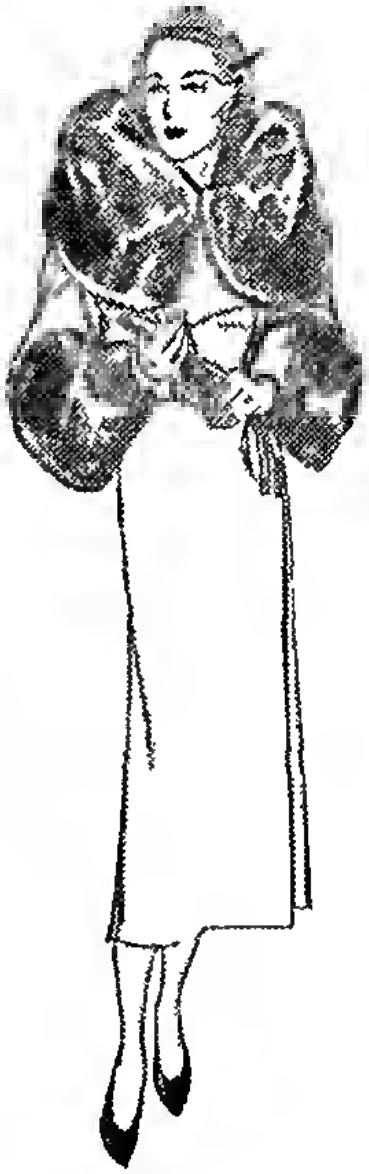
Example 175, reduced from a width of four columns, shows one simple and modern and effective way of presenting a group of portraits

Sometimes, though, as pointed out in following chapters, some newspaper editors employ white lines—and often quite effectively—to relieve uninteresting dark areas of halftones

Some papers, to save space and to relieve uninteresting sections of halftones, sometimes mortise, or cut out, uninteresting sections and run type lines inside the halftones.

Example 176, reduced from a halftone three columns wide, suggests one way of doing this. The mortised section was used not only to

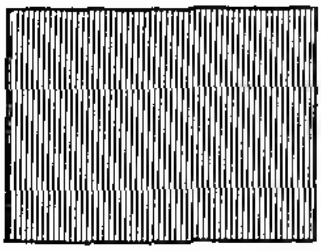
EXAMPLE 170



EXAMPLE 171

name the individuals in the group but to state where, when and why the individuals were pictured together.

Example 177 suggests a simple but effective way of presenting two pictures in a single halftone, with an uninteresting section of one of the pictures cut away and a story run in place of it.



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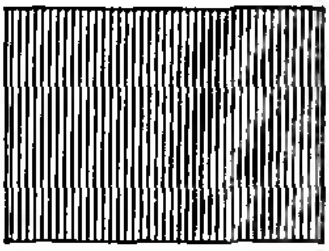

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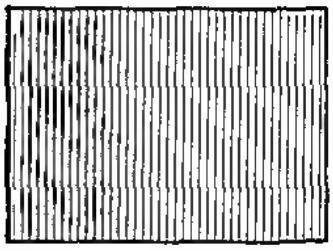

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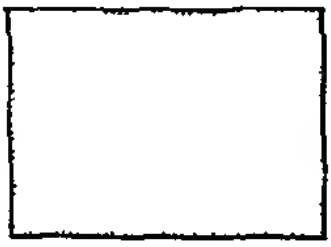

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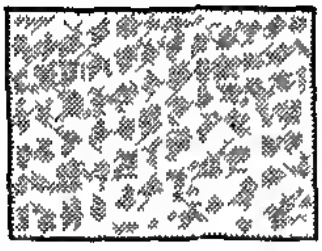


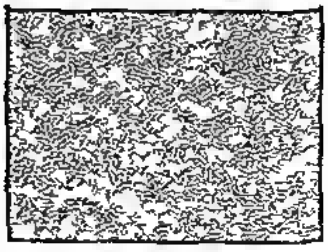
No 505

No 509

No 523

No 532

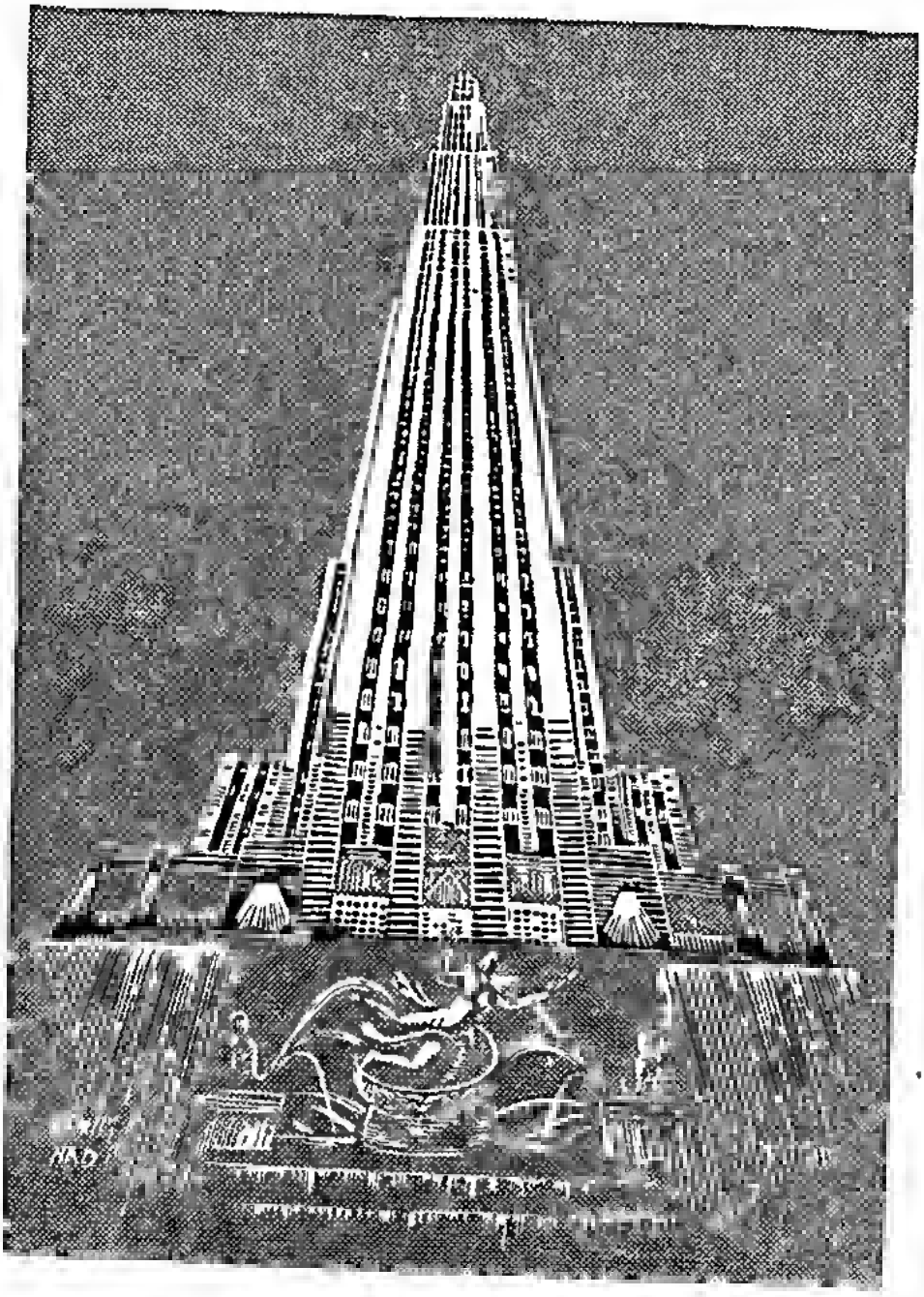
No 301



No 310

EXAMPLE 172

EXAMPLE 173



EXAMPLE 174

THEY ATTENDED FINAL JUNIOR ASSEMBLY AT MONTCLAIR WOMEN S CLUB

Left to r ght The M sses El zabeth Ga l en, Pat r c a Sove al e nd Ca olyn Wrensch. M ss Gall en s parents are Dr and Mrs. G E Gall en, of Montcla r M ss Soverel is the daughter of Mr and Mrs. Stanley Soverel of Mon cla r and M ss Wrensch is the daughter of D and Mrs A E Wrensch of Upper Montclair The dance took place Friday

EXAMPLE 175

AMELIA EARHART HELPS PICK AIR COSTUMES FOR RIVER CLUB

Miss Amelia Earhart (centre) is shown as she assisted Mrs Kermit Roosevelt (extreme left) and Mrs Clarence Hay select aviation costumes to be shown at the River Club Wednesday and Thursday in a benefit for the Lenox Hill Neighborhood Assn In addition to air wear clothes for every occasion will be displayed in connection with Macy s Little Shop

INTRODUCED AT COUNTRY CLUB DANCE

Miss Alyce Proesprich (left) and Miss Angelene Pell (right), who made their debuts together at Rye, N. Y., last evening

Young Set Enjoys Masquerade Dance At Southampton

Mr. and Mrs. Thomas F. Kelly Hosts; James P. Donahue Wins Costume Prize

Special to the Herald Tribune

SOUTHAMPTON, L. I., Sept. 18.—Mr. James P. Donahue won first prize for the best comic costume at the masquerade party given last night by Mr. and Mrs. Thomas F. Kelly at the Colony Club. Mr. Spencer F. Weaver, Jr. received second prize. Mr. and Mrs. Harry Wells, Jr., Mrs. Hall McNeal and Mr. Frank Dana Hyde were judges. Following dancing and a buffet supper at the club Mr. Donahue gave a swimming party in the pool of Woolton Manor, the Donahue estate.

At the masquerade the young women were dressed as men and the men as women. Among the guests were Mrs.

EXAMPLE 177

In Example 178 two illustrations, one actually two columns wide and the other two columns wide in effect, were confined to a total width of only three columns by the holding in of the upper part of the lower illustration to the width of a single column. And additional economy was effected by the running of a boxed story to the upper left of the pictures and another story to the lower right

Rain Defers Canadian Skating Until Monday

TORONTO Ontario Jan 21 (By The Canadian Press) —The oft-postponed Canadian Olympic speed skating trials were given another setback today by mild weather Snow was quickly followed by heavy rains and plans to hold the tests Saturday had to be abandoned If possible the races will be staged Monday night

Leading speed skaters of the dominion are training on indoor artificial ice surfaces

Spaniels and Their Sponsors at Show

Mrs Harry Michaels, of Sunnyside, Queens, with Creme de Creme

Herald Tribune photos—Zerbe

Miss Madeline Shiffer with Freelands Flash

Gilman Spaniel Best Cocker at Specialty Show

Idahurst Belle II Wins Top Reward; The Great My Own Is Chosen Reserve

By Frank F. Dole

Ch. Idahurst Belle II owned by O B Gilman of Boston won the special for the best cocker spaniel in the show at the fifteenth specialty show of the

EXAMPLE 178

HAIRDRESSERS EVOLVE NEW COIFFURES

—:—

Among numerous new coiffures being modelled for those attending the annual convention of the New York State Hairdressers and Cosmetologists, now in session here, is this one called "The Golden Sprinkled Cascade" It was modelled by Miss Helene Frederic.

A N Photo

—:—

EXAMPLE 179

Example 179 suggests a "gravure-legend" touch to the genera news columns The halftone was one and one-half columns wide, wit a half-column legend running almost full depth to the left of the pi ture, and an overline helping to hold picture and legend together

EXAMPLE 180

Another "gravure-legend" touch is suggested by Example 180, with two over-size halftones presented in a width of three columns, with a deep legend between the pictures, and a boxed overline helping to hold both halftones and their descriptive matter together

Heifetz Urges the NRAM, a Little Sister to NRA, to Take Care of a "Neglected Industry," Music

Violinist Envisions Greatest School in World Under Government Subsidy.

By IRENE KUHN,
World Telegram Staff Writer

Jascha Heifetz violinist paused today in the midst of rehearsal for his first Carnegie Hall concert to urge the United States government to anticipate a blessed event in the shape of a little sister to NRA

He believes the government should interest itself in the NRAM a National Recovery Administration for Music

Every other industry has been taken care of with codes and what not but music one of the major industries has been utterly neglected. There are probably 5 000 unemployed musicians in New York City alone and a proportionate number in other cities which I have visited recently

Sees Need for a Subsidy

The United States government should subsidize music

This is the only country of importance in the world where the government does not aid music financially I admit we must have bridges highways public works But we must have music too if the country is to live in history

We haven't anything here comparable to the subsidized music festivals in Holland Salzburg and elsewhere in Europe Our music festivals in Ann Arbor Cincinnati Evanston and elsewhere approximate in a smaller way those in Europe but these are all privately maintained If times are good fine but in a depression the enthusiasm drops and the support is withdrawn just when people need music most

Jascha Heifetz.

high school work compulsory for

moves all the rules—he is playing it himself mentally

"That is what we should do for our children in music It is not necessary that they be professional musicians or even that they play marvelously But their lives will be better rounded if they know music sufficiently to understand and appreciate it when they hear it The cultural life of America will be enriched

"That is why I should like to see musical education compulsory in the United States When a country has too many bathrooms, too many autos too much luxury there is not time for music Then when hard times come people have no solace nothing left to go to unless they have developed a taste for the arts

EXAMPLE 181

Example 181 suggests how interest was added to a picture, and space saved, by the cutting away of the uninteresting lower-right section of the picture and the running of part of its accompanying story in the space saved The first deck of the head over the story, it will be noticed, extended over the picture as well

EXAMPLE 182

In Example 182 we see how interest was added to a picture, and space saved, by the cutting away of the upper-right section of the picture and the running of a story in that section

A different kind of cutting away is suggested by Example 183, in which the upper part of the picture was two columns wide, the middle part a column and one-half wide, with a legend to the left of it, and

Beatty, Lion Tamer, to Risk Life Again in Arena with Beast Which Attacked Him

Able To Be About Now, He Will Be Seen When Circus Opens Here on April 8

Despite rumors of detour to Boston the Ringling Bros and Barnum & Bailey circus, true to its New York tradition will open the season of 1932 in Madison Square Garden Friday night April 8 with a performance for the benefit of the Henry St Visiting Nurses Service

The show trains will arrive from Sarasota Fla., the winter quarters next Monday and the circus will move into the Garden for rehearsals that night.

"The Greatest Show on Earth" will offer new acts in the rings, on the stages and in the air at the Garden but popular interest probably will centre in the return of Clyde Beatty who has been slowly convalescing from wounds received from the claws of Nero his favorite lion, which almost cost his life Beatty will again be seen in his huge steel arena wherein thirty four or more jungle bred lions and tigers will do his bidding

Just an Accident He Says.

It will be the young trainer's first appearance since Nero the lion which saved his life when tigers bore him to earth two springs ago turned on him at last and tried to kill him. Beatty however maintains that it was all an accident and Nero will be in his old place in the arena

In the air Lulcita Leers will head line the girl single stars but there is a newcomer—Tamara—who does amazing stunts on a flying trapeze and without a net.

Alfredo Codona, of the Flying Codonas will appear in triple somersaulting acts among the aerial performances which this year include two new troupes from abroad—the Flying Concellos and the Flying Thrillers. Koban an "upside down Japanese brings a new novelty aerial act too

Among the riding displays will be seen again the Rieffenach Sisters and two new troupes — the Orrin Davenport family and the Guices New comedy aerial bar acts will be on view

New Statuary Numbers.

There's a Folies Bergere effect in the new statuary numbers it is said with real fountains spraying the lovely ladies and white horses.

Dorothy Herbert the madcap beauty who rides about on the back of reinless rearing and jumping horses will head the equestrian displays in the hippodrome track. There are 1,600 persons 42 elephants, 1,009 other menagerie animals and 700 horses with the Big Show

Madcap Dorothy Herbert, queen of equestriennes rehearsing her act for opening performance of circus, Friday Night April 8.

EXAMPLE 183

the lower part confined to the width of a single column The first deck of the head over the story, as in Example 181, extended over the picture as well

Berlin Star Grins as Boat for Home Toots, and Stays to Drink Orange Juice in Speaks

Dita Parlo, Film Actress, Has Found Out, She Says, That "Hollywood Is a Washout, New York Food Is Good and Men and Women Here Are Free and Affectionate"

Dita Parlo a volatile and extremely independent young German woman who is called in Berlin "the best *emotional cinema actress admitted* today that *last December she* conceived such an affection for Manhattan speakeasies— not the flu ds but the thick steaks and the free life"—that she intentionally missed three Bremen bound liners and began giving New York as her permanent address

"And I am still here" she said lighting a decorated Turkish cigaret and tossing the burnt match into a cage in which two tropical birds were fighting

And I probably will stay here I have found out three good things to know Hollywood is a washout and New York food is good and men and women in the United States are very free and loose and affectionate"

In Love with New York.

The healthy young actress who *has forthright brown eyes and hair* the color of scrubbed copper looked out of her apartment windows and examined the green Central Park *landscape Apparently it pleased* her because she turned and said "Waking up in New York makes me feel like a tough little girl who has just fallen deeply in love and likes it."

"In other words" she said "it *makes me feel O K. Every few* days a gentleman from Hollywood comes around and asks me to look at a contract. But I know my way around I say No sir! and go back to Fort Lee N J You see I m working out there with a small independent company Peerless Productions I think it is called.

Likes to Give Orders.

I like it because I can give orders. I know a lot about cameras and lights and scenery and life and love you understand and when I make a film I want to give directions I am going to be a director some day In Hollywood they told me Mind your own business" and pretty soon I left Hollywood"

known as guts" She is enthusiastic about the Soviet economic system about which she admits she knows little and she thinks Garbo is beautiful and that the American people should let her go back to Sweden and run the dairy farm she is always talking about, and she thinks James J Walker a friend of hers makes very entertaining gestures with his head and hands

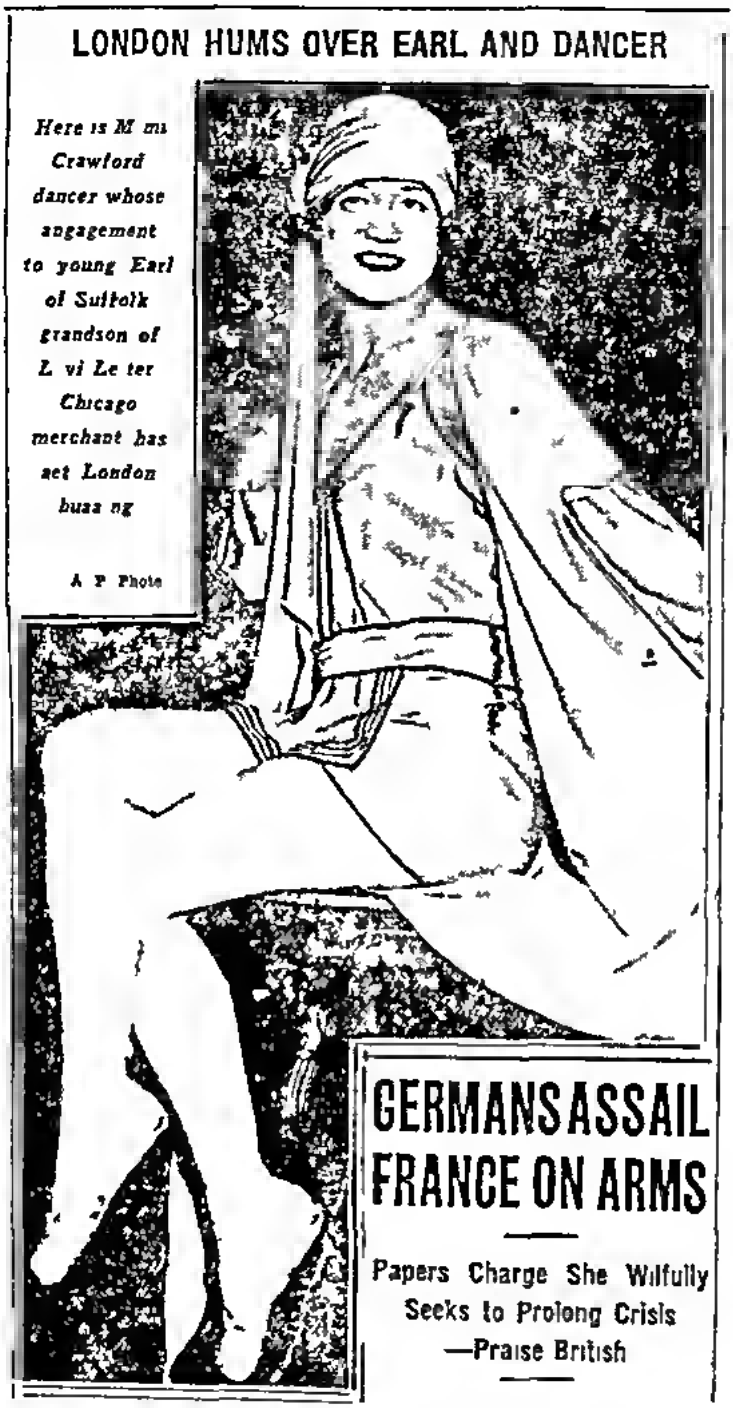
Orange Juice Her Drink.

"I only drink orange juice said the actress drinking from a glass of orange juice, but I like to see other people play around with drinking whisky And I like to watch Americans eat steak (she made vig

For amusement Miss Parlo swims

EXAMPLE 184

Example 184 suggests an unusual treatment of both head and picture Not only has the picture been cut away at the lower left to



EXAMPLE 185

accommodate part of its accompanying story, it has been cut away at the upper left to accommodate the second deck of the head over the story, and has been mortised at the middle right to present its legend in an uninteresting part of its own background

The two-column picture suggested by Example 185 has been cut away at the lower right to fit a single column, and at the upper left to

at the 122 yard twelfth hole Somerset Hills and then holed out from the tee on his second try He got a par 3 for that encore ece" counting the two stroke penalty

His worst hole cost him 23 strokes and the loss of his temper The first event was a corollary to the second Trapped near the fifteenth green at Dunwoodie on his approach Kennedy played hatteldore and shuttlecock from pit to pit

His biggest nerve strain? Kennedy says it was the day a Pine Valley adherent bet him 100 to 5 that he couldn t crack 100 on that uncompromising links Ralph came to the

ON HIS GAME

Sun S aff Pho o

Wilmer Allison of Texas in action against Brazil s champion Nelson Cruz whom he defeated 6—3, 6—2 6—3 at Forest Hills.

who sailed ahead of the others It is probable that the tall Californian will confine himself entirely to singles and not tax himself with the doubles fray

In addition to Allison and Van Ryn in the British classic the doubles pairings will include Sidney B Wood Jr who may continue with Gregory S. Mangin as the two have been campaigning through various French German and English competitions On the other hand Wood and Shields played together at Wimbledon last year They

seventeenth tee with a margin of eleven strokes He spent six of them on the seventeenth and thus had a 5 for a 69 If a third shot pitched into a trap whence he blasted the ball fourteen feet from the cup

I had to hole that fourteen footer to win $100 said Kennedy My fingers shook so it was hard to keep the putter steady Somehow I managed to strike the ball truly It wobbled on the lip and then dropped That was my greatest thrill in golf

Hole in One With Javelin

FAIRFIELD Iowa June 11 (A P)—Bob Long of Parsons College is not a champion javelin thrower but he claims one record In practice one day this spring he sent the spear hurtling into the very hole in the ground made by the steel tip on the throw just previous.

were beaten in the semifinal round by Cochet and Brugnon 6—4 7—5, 6—2

At all events five of the top ten Americans will be in action at Wimbledon With the single exception of Vines all have placed their names there among the knights of the racket It is a worthy record as Vines is No 1 of the American singles and Allison and Van Ryn No 1 of the doubles This pair has twice before won at Wimbledon in 1929 and 1930

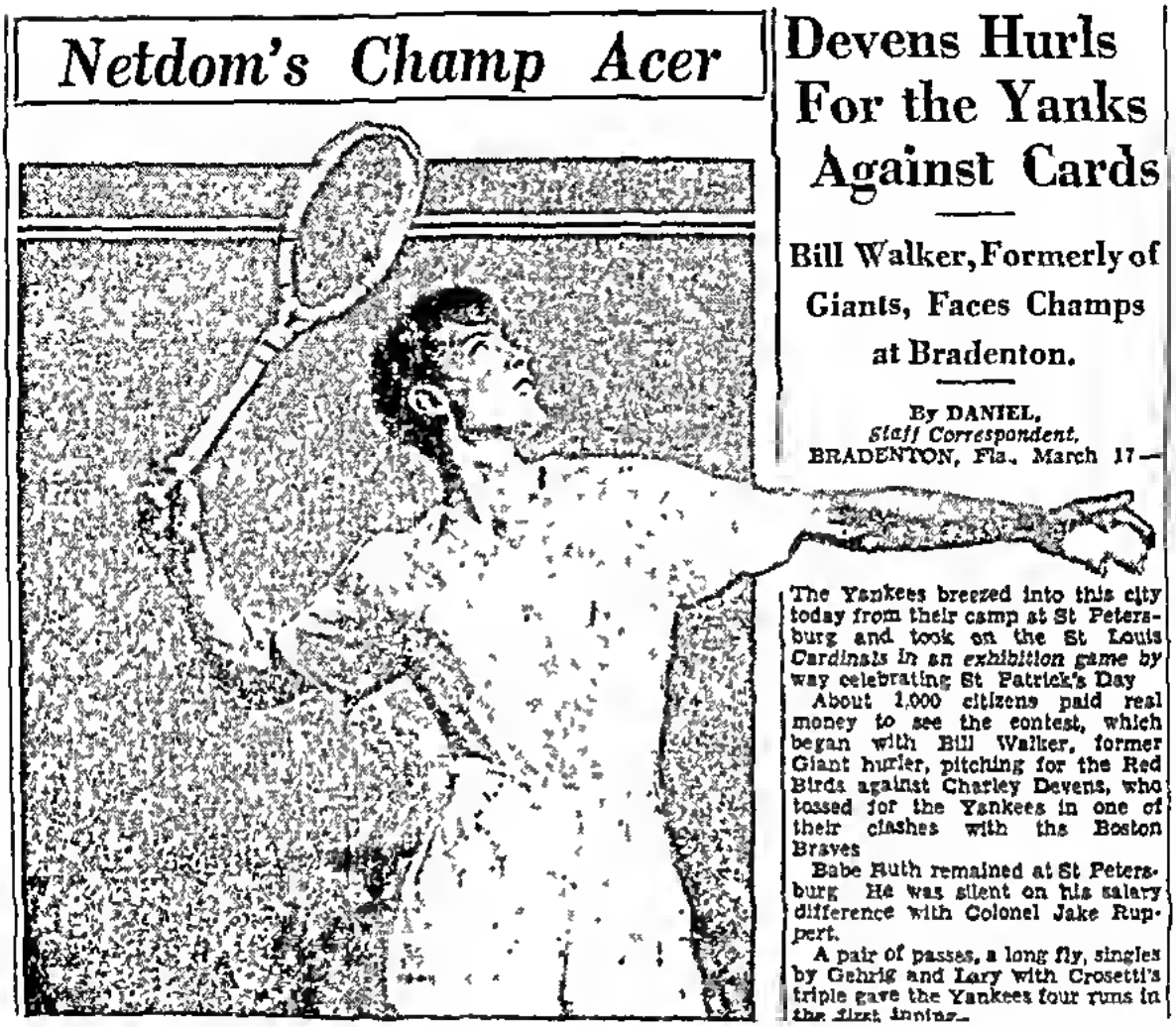
Hard Court Champion

Wimbledon continues to stanchly uphold the traditions of the ancient turf game. Meanwhile the rest of the world is gradually turning toward hard court standardized playing surfaces as the

EXAMPLE 186

accommodate a deep legend a half column wide An overline helped to hold the cut and legend together.

The shape of a picture of a tennis player suggested the "cross" treatment shown in Example 186, an illustration that was presented in the midst of the three-column-wide story that it accompanied



Netdom's Champ Acer

Devens Hurls For the Yanks Against Cards

Bill Walker, Formerly of Giants, Faces Champs at Bradenton.

By DANIEL,
Staff Correspondent.
BRADENTON, Fla., March 17—

The Yankees breezed into this city today from their camp at St Petersburg and took on the St Louis Cardinals in an exhibition game by way celebrating St Patrick's Day

About 1,000 citizens paid real money to see the contest, which began with Bill Walker, former Giant hurler, pitching for the Red Birds against Charley Devens, who tossed for the Yankees in one of their clashes with the Boston Braves

Babe Ruth remained at St Petersburg He was silent on his salary difference with Colonel Jake Ruppert.

A pair of passes, a long fly, singles by Gehrig and Lary with Crosetti's triple gave the Yankees four runs in the first inning.

EXAMPLE 187

Example 187 suggests an unusual, but interesting, treatment of the picture of another tennis player. The main body of the halftone, two columns wide, was presented under a two-column boxed overline, but the left arm of the player was permitted to extend across the column to the right and through the story presented in that column.

Seldom does the opportunity offer in the news columns to present halftones as the two suggested in Example 188 were presented, but the treatment they were given, while ordinarily impractical, seems interesting enough to deserve a few words here.

Wiffy Cox, one of the retrants in World Telegram error.

Play.

By the Associated Press

GARDEN CITY N. Y., Aug 12.—Playing sub-par golf over the testing old Garden City Golf Club course Eddie Driggs, Jr. of Cherry Valley today opened a five-hole lead on his opponent, Robert Sweeny former Oxford University star, in the first eighteen holes of their thirty-six hole match for the New York State amateur championship.

Driggs, who won the Empire State title over the same course exactly ten years ago, finished with a 3 on the eighteenth hole for a 71 two under par *figures, getting* three birdies on the first nine and two on the second

Sweeny tall 21 year old young ster who has done most of his playing in England, where he had lived for the last six years, had a 77 despite two stymies and yet was unable to cope with the sensational game of the former Princeton football star

After getting off to a bad start on the first hole Sweeny squared the match by sinking a four yard putt for a 3 on the short second and held Driggs on even terms until the fifth hole where the ex-champion began to gobble birdies by sensational approaching and putting

Although playing the last five holes of the first nine in only one over par Sweeny lost three of them Driggs running his ball up dead for a bird e 3 on the fifth dropping a fifteen footer for a birdie at the fourth and sinking down one of

about that one

More likely it is because no matter what you tell a Newport citizen he will retaliate with a better yarn—and a true one A gag never registers, because Newport is an old whaling town and any gag which has not been told by a whaler is news.

Newport Has Cemetery Without Corpses.

Newport has the world's only cemetery without corpses. It is an extensive plot and there are some sprightly inscriptions on the tombstones but there isn't a body in the house It is a cemetery for sailors lost at sea.

The pet a prize yarn is about General Prescott who endowed fame on the 200 year old Prescott House here Prescott commanded the British army of occupation during the Revolution He had a gay time in Newport for the folks here were all Tories probably because the British paid for their provisions while the Colonists took them

The Americans surprised General Prescott. An orderly dashed into the Prescott House and cried—General we are lost! The Colonials have surrounded us" Beaverbottom" replied the General where are your manners? If the Colonists are here why have you not asked them in?"

The Americans joined him and the party lasted two weeks At that time the Americans *knew their way* pretty well about the town and in limated—that the General would

Miss Round scored the third British triumph in three straight years in the Eastern tournament Mrs Elsie Goldsack Pittman captured the title last year and she and Joan Ridley quit after winning a set a piece in 1931

Despite threatening weather a near capacity crowd turned out.

Miss Round and Miss Heeley were garbed in shorts Miss Heeley after slipping a few times removed her sneakers. She donned spikes starting the second set but spikes were not enough to combat the cannon ball drives of her rival.

Pounding Miss Heeley's backhand for the most part Miss Round ran off the initial set in jig time Miss Heeley won only the fourth and seventh games the last when Miss Round *tumbled into* two double-faults

Miss Heeley started the second set a spic ously by breaking service She added her own for a 2—love lead Games continued to go on service after that until Miss Heeley boasted a 4—2 margin. Here Miss Round really settled down to the business of the afternoon and the result was a revelation to the gallery

Miss Round's Game Fit For Either Helen.

Hitting with all the pace and effect usually reserved for top notch masculine tennis Miss Round fairly pounded her opponent into the exits To be sure Miss Heeley offered staunch resistance and some of her gets bordered on the impossible But shot for shot she just wasn't in the homestretch picture

Both Miss Round and Miss Heeley went to the net frequently and

over the selected hole—the 143 yard t tooth comb

His staff of greenskeepers have possible extent The green will hold prove reasonable if any entrant trie the raised green to the fairway level

From the flat tee to the plateau been named the entire contour of th ers and spectators alike can see eve method of arriving at the destinatio manner in which the land in back of for the gallery expected to reach hug

It was no easy task to arrange event Even with the two days allo difficult to squeeze every one in. It tion last year that about thirty playe players a day to take their allotted

---Onto Green!

How the third green at Salisbury will look when acers start shooting in tournament Monday

Japan Swim Aces Shatter Records

Birkie and Feldman Will Try It Again

EXAMPLE 188

Note how the two halftones, although separated by three columns of type matter, were "tied together" by the employment of white dotted lines and by the use of hyphens at the end of the overline above the first halftone and at the beginning of the overline above the second. Such treatment, while interesting, is complicated

The halftone to the left showed a golf player finishing a stroke, and the halftone to the right, three columns away, suggested the flight of his ball to a green In each halftone, dotted lines encouraged the gaze of the reader to shift from one picture to the other, despite the intervening columns of reading matter Another tie-up between the pictures was brought about by the use of hyphens at the end of the boxed overline used with the picture at the left, and the use of hyphens at the beginning of the boxed overline with the picture at the right

However, as suggested before, such treatment is more interesting than it would be practical ordinarily, as it complicates the makeup

It will have been noticed that all of the pictures shown in Examples 175 to 188 were scaled to fit into full column widths, except those that allowed for legends to complete the widths Thus no broken-measure setting of body lines was required

However, it often is advisable to use pictures calling for "run arounds," as such treatment makes possible certain desirable effects that could not be secured without broken-measure composition

Although comparatively few newspapers use half-column cuts of individuals with news stories, such cuts could be used by many papers to advantage—with full justice to the subjects of the pictures, and at a considerable saving of space

Certain metropolitan papers make liberal use of such cuts, as space saving is an important item to such papers, but surely many papers in smaller cities and towns also are interested in saving space

A half-column cut, obviously, takes up only one-fourth of the space required for the same picture when it is a full column wide Regardless of any difference in price between the smaller and larger cuts, the saving in space is well worth considering Engravers have minimum charges, of course, but the smaller cut at most will cost no more than the larger

Another important point is that the smaller and space-saving cut often can be quite effective pictorially, and often it is more appropriate than a larger cut would be

Often stories with half-column cuts can be more easily handled in making up than stories with larger cuts, and there is less likelihood of the cuts in one story clashing with those of an adjacent story

Still another important point is that the half-column cut does not

interrupt the reader as does the larger when presented in the body of a story In the case of the half-column cut, the reader is not obliged "to jump over the picture" to continue reading The type "run-around' presented beside the smaller cut enables him to read along without interruption But care should be taken with the spacing of those narrow lines beside the smaller cuts Wide spacing is objectionable in any part of the paper, but sometimes it is not easy to avoid in narrow lines And sometimes it is advisable to avoid the starting of new paragraphs in the narrow lines to get away from too much white space beside the narrow cuts

The half-column cut presented in Example 189 has heen given "square" halftone treatment the one in Example 190 has been silhouetted Either form of presentation is appropriate for newspaper use However, as the silhouetted cut calls for more attention from the engraver, it usually costs more than the "square" treatment

EXAMPLE 189

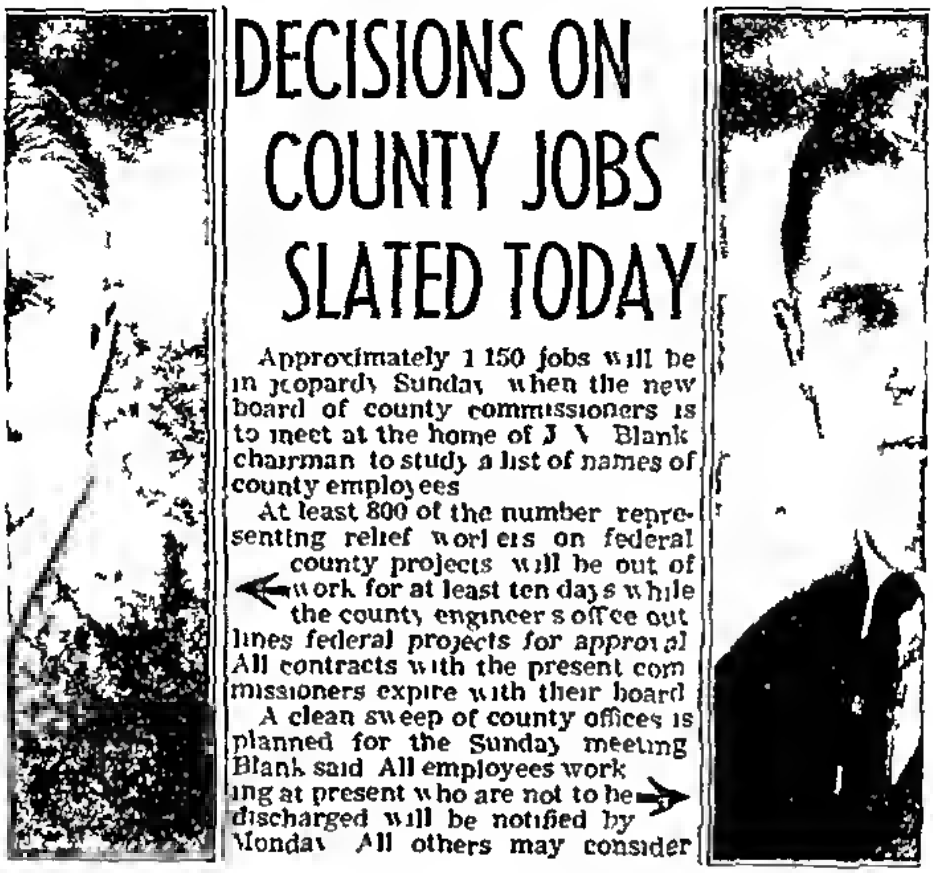
EXAMPLE 190

It is advisable to have the picture ' face into the story," rather than away from it This helps to focus the reader's attention on the story

A satisfactory size for these small cuts, for the average newspaper column width, is 6 picas in width by 9 picas in depth, with the sides trimmed flush, to get away from any indention on the outside When shoulders are used for tacking, they should be at the top and bottom of the cuts Six points of space between the inside edge of the cut and the narrow type lines is about right Halftones much smaller than 6 by 9 picas would not show up well in a newspaper Cuts 7 or 8 picas wide for use in single-column widths would not leave enough room for the setting of attractive "run-around" lines to accompany them

Some papers, when presenting a story between columns topped with pictures or alongside pictures, make use of arrowheads inserted

beside indented body lines, to direct attention to a picture or group of pictures connected with the story, as suggested by Example 191



DECISIONS ON COUNTY JOBS SLATED TODAY

Approximately 1 150 jobs will be in jeopardy Sunday when the new board of county commissioners is to meet at the home of J V Blank chairman to study a list of names of county employees

At least 800 of the number representing relief workers on federal county projects will be out of work for at least ten days while the county engineer s office outlines federal projects for approval All contracts with the present commissioners expire with their board

A clean sweep of county offices is planned for the Sunday meeting Blank said All employees working at present who are not to be discharged will be notified by Monday All others may consider

EXAMPLE 191

Rarely, though, is more than one arrowhead used in a single story Two have been used here merely to show that the same sort of character may be made to point to the right or to the left, at the option of the makeup editor

Quite a number of newspapers use arrowheads or full arrows with picture legends, particularly in their gravure or colorgravure sections

Papers printed on flatbed presses and using paper better than ordinary newsprint can and often do use finer-screen halftones than metropolitan newspapers, and advisedly so The *Linotype News* usually employs 85-line-screen halftones, but it sometimes uses halftones as fine as 133-line screen in its advertising columns

When stereotype matrices of cuts include overlines and legends in type faces that do not harmonize with the other faces used on a page, the overlines and legends should be trimmed off the "flat casts" and the lines reset in appropriate type faces

· 15 ·

Heads With Illustrations

WHILE MANY NEWSPAPERS use cuts in the bodies of stories, or begin stories with cuts preceded only by overlines, comparatively few papers use cuts right in the heads of stories But cuts can be used in this way to brighten up heads and to differentiate certain kinds of stories from others

The lower of the two heads suggested by Example 192 was held in to 24 picas, rather than set 25½, the full double-column measure of the paper in which it appeared, and an additional shoulder of space was used on each side of the head and its story to make them stand out on the page

The first deck of the head was set 24 picas wide in two staggered lines The seven flush lines of the second deck were set 16 picas wide, with the cut 7 picas wide, and with 12 points of space separating the cut from the type lines The cut was placed to "look into" the head, rather than "out of it" The full-width rules above and below the second deck served to hold the various elements of the head together better than would have short jim dashes No legend line was used with the cut, as the story's by-line seemed to cover that detail, but there was no good reason why a legend line should not have been used had one seemed necessary

The head as a whole was forcefully attractive, and enough different (harmoniously different) from other heads on the page to attract attention on its own—because of its unusual makeup

The upper head suggested by Example 192 had a first deck of three staggered lines set the full double-column width, with a seven-line second deck set flush in 15 picas The cut was 8 picas wide, and about 18 points of space separated the cut from the type lines Jim dashes

were used above and below the second deck, with the upper dash centered above the narrower lines and the lower dash centered in the full width of the head.

An interesting and effective way of placing a cut in a single-column head, especially in a head over a brief but important story that begins at the top of a page, is shown in Example 193.

Primary System Fails, Says Smith, Urging Convention

Changes Views After 18 Years' Experience—Rank and File Show Little In-
After
Re-
y—
ase.

E. Smith
ported as the expression of my
o be interpreted as having any
p of the Democratic party which

When It Isn't So Smart For Men To Be 'Thrifty'

Trading in or Selling of Obsolete Equipment, Hoarding of Type and Insufficient Mark Downs for Depreciation Slow Up Progress of Industry. Every Sheet of Printing Should Carry Its Proper Bit of Cost for Type

By Harry L. Gage in The American Printer

It is an old saying that labor-saving machines and processes have broadened the opportunities for men whose immediate jobs were apparently destroyed. Today, in the midst of a seething boiling and

EXAMPLE 192

As may be noted, the cut and legend were placed between the first and second decks and above the jim dash of a head like the one in Example 194.

Although this sort of cut treatment sometimes can be used advantageously even with a long story, it can be particularly effective in the case of a story that begins at the top of a front page, but that is too brief to warrant the placing of its accompanying cut at the top of an adjoining column or the jumping of the cut and part of the story to another page.

The use of a cut right in the head enables the makeup editor to

RODMAN WANAMAKER, RICH AVIATOR, TO WED

MISS ALEXANDRA DEVEREUX

Bride Will Be Miss Alexandra Devereux, Philadelphia Debutante Beauty

EXAMPLE 193

HOUGHTON SEES FORCE OF OPINION GROWING

Ex-Envoy to England Hails Spread of Publicity as More Powerful Than Arms

EXAMPLE 194

"anchor" both the head and the cut at the top of the page without using the top of one column for the head and the top of an adjoining column for the cut and its legend and overline or lines And thus, as the first deck of the head serves the double purpose of first deck and cut overline or lines, space is saved

Although "floating" cuts—cuts used in the body of a page—often can be used advantageously on inside pages, they seem out of place on regular front pages It seems better, ordinarily, to "anchor" front-page cuts toward the top or at the bottom of the page

BITTEN BY SNAKE

Ann Dvorak.

By the Associated Press

HOLLYWOOD, Oct. 13. — Ann Dvorak today was nursing a rattlesnake bite, on an ankle, inflicted while she was on location yesterday. An anti-venom serum was injected

EXAMPLE 195

Example 195 shows a single-column halftone presented between an overline and a legend, followed by a jim dash, an italic credit line and a brief story in bold face indented on both sides.

Television Threatens Sharp Elbow as Latest Accessory for Shopper

Holding up a sample brassiere for television inspection that placed $5 000 order

Buyer Selects Brassiere in First Test of Sight Pro jection for Marketing

A dream of an end to bargain rushes and tiresome shopping trips is the newest hope held out by tele vision

When M ss Anna O Neill buyer for Franklin Simon & Co. looked over some samples of brassieres two miles away and ordered $5 000 worth by telephone yesterday, the demon st on seemed to foreshadow a new

Wo d Te egram Photo

Television enables Anna O Neill buyer to look over sample two miles away

EXAMPLE 196

In Example 196, the original of which was three columns wide, a halftone was presented below a three column stagger head with a subordinate pyramid deck in the middle column, followed by the story

The section of the halftone at the left as well as that at the right was followed by legend lines (in bold face) and cutoff rules with other stories presented below the cutoffs

Martha Graham Sees "Divine Rhythm"

Awarded Guggenheim Fellowship to Continue Her Studies.

By BEN WASHER.

WOMEN dance Through the ages it is woman who has nurtured the dancing that is art Within the life span of the living there have been Pavlowa Ruth St Denis and Isadora Duncan who created milestones in the history of Terpsichore And now a new woman banner carrier of the art of movement has become famously important

Martha Graham whose definition of dancing is merely movement made divinely significant," has

Will Imbibe Color, Line, and Mood in Mexico and Yucatan.

in me somewhere when I started taking dancing from Ruth St Denis in California

* * *

Took to St Denis Dancing

SO Miss Graham took to the St Denis dancing avidly In two years time she was one of the group s soloists She went with them to England She came back and settled in New York There followed years of mental turmoil She had concluded that her dancing was not true to the science of movement While she worked in

EXAMPLE 197

Treatment of an "opposite" kind is suggested by Example 197

The halftone, three columns wide toward the top, but held in to a single column toward the bottom, was presented under a three-column boxed overline in italic, with single-column subordinate pyramids to the left and right of the narrow section of the cut and below the wide section The story began in the left-hand column and was continued in the two other columns, with all three columns evened off at the bottom The column rules on either side of the narrow section of the cut were topped with outlined diamonds

DEBUTANTE AND A BRIDE OF YESTERDAY

Miss Rosalie Crosby (left) and Mrs Leslie Emerson Morrissett

500 Friends Greet Rosalie Crosby at Debutante Dance

Mrs Henry Ashton Crosby Presents Daughter at Lawrence Farms Golf Club

Miss Clover Miles Becomes the Bride Of Dr Morrissett

Granddaughter of the Late George C Boldt Married in St. Bartholomew's Chapel

Miss Clover Boldt Miles daughter of

EXAMPLE 198

An effective way of presenting two society-page stories with cuts right in heads is suggested by Example 198

The two pictures were presented between a two column overline and a double legend line, followed by two single-column heads, each

THEIR ENGAGEMENTS ARE ANNOUNCED

Miss Barbara Fish

Miss Barbara Fish, Debutante, To Be Bride of H. R. Toy

Mrs L. Marie Fish Announces the Engagement of Her Daughter

Mrs. L. Marie Fish of 164 West Seventy ninth Street announces the engagement of her daughter Miss Barbara Fish, to Mr Horace Hobert Toy Miss Fish is a sister of Miss Catharine Fish and a granddaughter of the late Mr and Mrs. Frederick L. Ruse a niece of Mrs. Aubrey Darrell Vibbert and a grandniece of Peter Marie Her mother was Miss Leontine Marie Ruse Miss Fish, was graduated from the Tod

Zephaf Richter

Miss Ottilie Frances Noonan

Dr. A D Gluselin Jr To Marry Miss Noonan

Daughter of Mrs Francis J Noonan, of Chicago

Mrs Francis Joseph Noonan, of Chi

EXAMPLE 199

made up of two decks, the first deck consisting of three staggered lines in italic, and the second of three pyramided lines in roman The column rule was topped with an outlined diamond

Example 199 suggests another effective way of presenting two society-page stories with cuts right in heads

A BRIDE AND TWO BRIDES-TO BE OF INTEREST TO SOCIETY

Mrs Thord Bjorn on S of Janson the forme M ss Do o-thea Barton Ma o y L ee ca

Dorothea Mallory Becomes the Bride Of Mr Steffanson

Daughter of Ph l p R Mallory and Mrs Egbert H L llie Wed In Mamaroneck

Miss Dorothea Barton Mal ory da *ghter of M Phil p Rogers Ma ory* of Rye N Y and Mrs Egbe K Lillie 4 East Fifty-second stre N w Yo k was marr ed Sa urday to M Thord Bjo n ram Steffanson son of M and Mrs O B Steffanson of Stockho m Sw den and nephew of M and Mrs Hokan B Steffanson of 58 East Fifty se oth Street, New York

The ceremony was performed by the *Rev Theodore O Faber f pastor of* St. Johns Luthe an Church in Mamaroneck, N Y a the parsonage there.

Miss Ma ory a tend d Miss Chon der a School in New Yo k the Corps Lafaye te in Paris, the Miss Hall s School in P tsfi ld Mass. She was introduced in September 192 at a arge dinna dance g ven by her grandparents, M and Mrs. George D

M ss *Mary Lambert Bowman*

Mrs Lambert Bowman's Daughter To Be Married

Mary Bowman To Be the Bride of R chard K Gardner

Mrs Lambert Bowman, of 4 5 East P 7 se en B Street has announced th

M ss Ca her ne Eb ha Conboy who is engaged to M John *Francis De ey j*

Elizabeth Lapsley And J W Hallowell Are To Be Married

Catherine Conboy Daughter of Martin Conboys Engaged to John F Da ley Jr

The engagement of M ss El zabeth Lap sy to M John Wh te Ha lowe M ton Mass was announced by Miss Lapsy a mo has Mrs. John W Lapsy e a ten a ha house in Bedford V ego yeste day

Miss Lapsy a he youngest daugh ter w Mrs Lapsley and he late John W and Lapsley Her sisters are Mrs M K Stone Mrs. Columbus Isel a and Mrs W ard E mple on and ha b w bro ers are Mr Howard Lapsley who last June ma ried Miss Eleanor Hallo-we a sis er of M ss Lapsley s fiance and Mr Da d Lapsy who a tends Brooks School a ho a Mass

M ss Lapsley was educated at Sh p l y School Bryn Mawr Pa sadia her d but to N w Yo k n 192 and la he sat year Sa b ra a ugy n Munich E r m he was the former Miss E ane Temple Emmet a w R hard Sturge w New Roch

EXAMPLE 200

A two-column overline was used above the larger of the two pictures, with its legend line and following head presented to the left of the smaller picture, which was held to a single column and was given less prominent following head treatment The column rule between the stories was topped with an outlined diamond

Anne T. Townsend To Become Bride Of George Wallen

George Townsends Announce Daughter's Engagement on 25th Anniversary

On their twenty-fifth wedding anniversary observed by a large dinner at their home on Horse Island, Greenwich, Conn., last night, Mr and Mrs George Henry Townsend announced the engagement of their daughter Miss Anne Trowbridge Townsend, to Mr George Dunham Wallen, of White Oaks, Greenwich.

Miss Townsend is a granddaughter of the late Judge William E. Townsend. She attended Miss Bennett's School in Millbrook, N Y Mlle Guinzier's School in Paris and more recently the American Academy of Dramatic Arts in New York. She was to have made her debut this year

Mr Wallen is a descendant on his mother's side from General Nathaniel Greene, of Revolutionary War fame his mother Mrs. Alfred J Brouwer, of Greenwich, having been the former Natalie Rae Greene, of Rhode Island. He is the son of the late George Byron Wallen, and a grandson of the late General Henry Darius Wallen U S A and Laura L. Dunham Wallen. He attended Westminster School, Simsbury Conn and the LaSalle School at Rueil, Switzerland. He is with George B Wallen & Co., of New York.

Both young people are active in aviation circles and fly their own planes.

Jean Kennedy of Omaha, Engaged

Mr and Mrs J A. C. Kennedy of Omaha, announce the engagement of their daughter Miss Jean Kennedy to Mr John George Jones, of New York, son of Mr and Mrs John Henry Jones, of Oyster Bay, N Y

Miss Kennedy was graduated from the Emma Willard School in Troy and attended Sarah Lawrence College in Bronxville. She is a member of the Omaha Junior League

Mr Jones was graduated from the Peddie School in 1925 and Princeton University in 1929, where he was a member of the University Cottage Club and played on the hockey and golf teams. He is a member of the Princeton and St. Nicholas Hockey Clubs and is with the Central Hanover Bank and Trust Company

The wedding will take place in Omaha on December 28

Huntington—Shafer

Mr and Mrs Henry F Shafer of Conn, W Va., announce the engagement of their daughter Miss Patricia Hannah Shafer to Mr John Willard Huntington, son of Mr and Mrs Robert W Huntington, of Hartford, Conn

Miss Shafer attended the Mary Baldwin Seminary in Staunton, Va and the Northampton School for Girls at Northampton, Mass. She was graduated from Smith College in '34.

Mr Huntington attended the Kingswood School, West Hartford, and was graduated from Yale College in '32 He is a member of Chi Psi and the Yale Club of New York He is a student in the School of Architecture, Columbia University

Miss Perkins to Speak In Asheville Tonight

THEIR ENGAGEMENTS ARE ANNOUNCED

Mrs Lavinia Lowry Beecroft, Sister of Mr George Schlegel 3d

Miss Beecroft Engaged To George Schlegel 3d

Daughter of Edgar Beecroft, of Pelham Manor

Mr and Mrs Edgar Charles Beecroft, of Pelham Manor N Y have

At top Miss Anne Trowbridge Townsend, who is engaged to Mr George Dunham Wallen

In oval Miss Ruth Martin Peck, who will be married to Mr David Horton Carnahan

Ruth Peck To Be Wed To David H Carnahan

Daughter of Arthur M Pecks of Woodmere, L. I

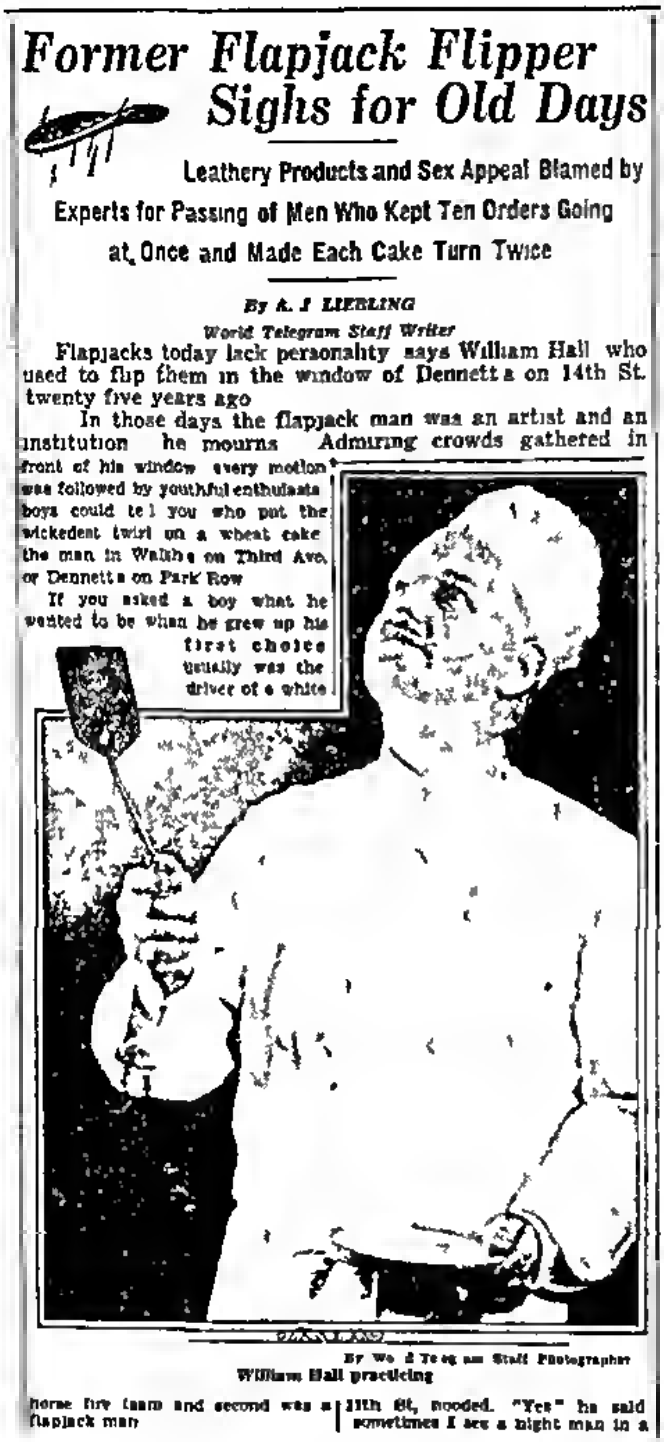
Mr and Mrs. Arthur M Peck, of Woodmere, L. I and New York, announce the engagement of their daughter Miss Ruth Martin Peck, to Mr David Horton Carnahan, son of Mrs Jay W Greer of Minneapolis.

Miss Peck attended Miss Porter's School in Farmington Conn., and made her debut in 1927 She is a

EXAMPLE 201

Example 200 suggests how three society page cuts were presented right in heads

The two halftones at the top, each a column and a half wide, were presented under a three-column overline, with single-column legends to the left and right, followed by jim dashes and two-deck heads A single-column cut centered crosswise below the two larger ones was



Former Flapjack Flipper Sighs for Old Days

Leathery Products and Sex Appeal Blamed by Experts for Passing of Men Who Kept Ten Orders Going at Once and Made Each Cake Turn Twice

By A. J. LIEBLING
World Telegram Staff Writer

Flapjacks today lack personality says William Hall who used to flip them in the window of Dennett s on 14th St. twenty five years ago

In those days the flapjack man was an artist and an institution he mourns Admiring crowds gathered in front of his window every motion was followed by youthful enthusiasts boys could tell you who put the wickedest twirl on a wheat cake the man in Walsh s on Third Ave. or Dennett s on Park Row

If you asked a boy what he wanted to be when he grew up his first choice usually was the driver of a white horse fire team and second was a flapjack man

By Wm. J. Tracy, World Staff Photographer
William Hall practicing

11th St, nodded. "Yes" he said sometimes I see a night man in a

EXAMPLE 202

followed by a legend line, a jim dash and a two-deck head The column rules on both sides of the smaller cut were stopped below the upper legends and were topped with outlined diamonds

And Example 201, reduced from a width of three columns, suggests how one larger and two smaller pictures were presented right in heads on a society page

The two-column cut at the top complemented the story at the upper left A legend and a two-deck head dropped from the picture in column two, and two legends and a two-deck head dropped from the picture in column three The column rule between columns two and three was topped with an outlined diamond

Not every day does the opportunity offer to present a cut in a head as suggested by Example 202, but the treatment is so interesting that it seems to deserve some mention here The original appeared in the *New York World-Telegram*

It will be observed that the flapjack the man in the main picture was supposed to be flipping was pictured at the upper left between the first and second decks of the head over the story, even though, to do so, it was necessary to use a smaller unit count for the second line of the first deck than for the first line, and to begin the first line of the pyramid several picas to the right, rather than flush at the left

The fact that the flipper held by the man in the main picture was silhouetted, which caused the flipper to stand out, helped to call attention to the flapjack above it, as also did the fact that the man was looking in the direction of the flapjack, and that the uninteresting background to the left of his head was eliminated in favor of body lines of the story

Pictures of golf, tennis, baseball, football and basketball players, and others, sometimes lend themselves to treatment of this sort

· 16 ·

Front Pages

YEARS AGO, when a young friend of this writer's had made up a studiously symmetrical front page after much planning and considerable revising, he carried a proof of the page to a shrewd and seasoned newspaper editor and printer in whose judgment he had much confidence

"What do you think of it?" the young man asked

The editor-printer surveyed the proof critically, and looked embarrassed "Well, if you must," he grinned, "it doesn't look natural It's too studied—artificial It looks like a page turned out by someone who had just listened to a theoretical lecture on what a theoretical front page should look like It looks like a piece of job printing—like an advertising circular It looks as if you had decided just where each story was to go—each head, cut, box and everything else in the way of composition—before you had seen the copy "

"That's true," the young man blushed "You've got me there I'd been thinking about such a page several days And I had to do some chopping here and some padding there to get just the effects, and the general effect, I wanted to get "

"Of course you did," grinned the editor-printer, "and any careful observer of the page, if it came off the press that way, would suspect it And he wouldn't have to be a newspaper man or a printer, either

"The average run-of-the-newsstand or run-of-the-mail-list reader probably wouldn't notice it so much the first time or two, but he certainly would eventually—and be'd begin to sense that he was being served with typography instead of news

"What your page needs is to have a nice important story come in just before press time—a front-page *must* story that will knock a lot

of its too-studied symmetry into something much more natural looking

"A page should be planned, of course—carefully planned, but it should be planned to fit the news—not the other way round The news shouldn't be jammed or padded to make pretty designs on a page The various units of composition should be used to play up the important stories, and to hold down the less important And the page should be made up in a way that will give each story what it seems to have coming to it in the way of display and position"

In passing, it may not be amiss to state that a front-page *must* story did come in shortly before press time and that considerable symmetry went out of that front page

And this writer has tried to keep too-studied symmetry out of many a newspaper page since then, although he often has heard studied symmetry referred to as a desirable quality by judges in newspaper contests and by students of journalism

Once a young woman student asked this writer, following a discussion of newspaper makeup, what he thought of "geometric makeup" The one questioned felt obliged to suggest that she forget about it

"Geometric makeup" often can be followed to advantage in advertising layouts or on magazine or special feature pages when the copy for heads, body matter and pictures is available for consideration by the layout men before the layouts are made, but seldom for the fluent and fluctuating news pages, with new copy and new pictures continually coming in

Any experienced newspaper makeup editor realizes that any arcs, angles, gridirons, brackets, or other "geometric" effects he gets on a news page are the result of his having given each story and its head the typographic treatment and position it seemed to deserve—not the other way round The main head or heads on a page set the stage, and less important stories should be headed and placed to attract the attention that they themselves, individually, in competition with each other and with the main heads, seem to deserve Surely, minor heads are not placed on a page to focus attention on main heads Well-treated and placed main heads get attention on their own, and suggest how less important heads should be, or advisedly could be, handled

But to get back, for a moment, to studied symmetry

Why should studied symmetry—unnatural balance—be a desirable quality for a news page? What high merit attaches to it? Experienced

painters of pictures purposely avoid it Artistic photographers instinctively shy away from it So why should such a cramping, inhibiting and unnatural thing as studied symmetry be striven for on a news page when a page can be such a dynamic, fluently alive thing when it seems natural and spontaneous?

Of course when, as sometimes happens, but comparatively infrequently, the display elements on a news page just naturally result in a symmetrical page, it is better to leave those elements as they are than to cut or pad certain stories "to get away from unnaturalness" For the story is the thing

Inasmuch as news stories have a way of varying in importance and length from day to day and from column to column in the same day, any plan of newspaper makeup should be flexible enough to be easily adaptable from day to day to the news of the day—not so rigid that important stories have to be radically cut, or less important stories overplayed to form exactly predetermined patterns on a page

An air of naturalness—of spontaneity—of attractive spontaneity—is the thing to aim at in newspaper makeup, as the experienced newspaper makeup editor is well aware But the less experienced, if he has reached the planning stage at all, often holds so rigidly to an exact balancing of paired units that the result is an obviously artificial page —one in which carefully counted lines of incidental body matter have been employed to hold certain heads, boxes and cuts together, rather than a page in which those elements have been used to bring out the stories—to give them the physical treatment they seem to deserve

Many a newspaper attractive at the top of its front page is unattractive below the center fold of the page

This condition usually is caused by the starting of comparatively long stories at the top of the page and letting them run to the bottom, or within a few lines of the bottom, with the ends of the columns filled out with short items under single-column heads

The heads at the top give color, variety, contrast, character to the upper half of the page, but the absence of sufficiently colorful heads below the center fold makes for monotony, bleakness, lack of character in the lower half The lower half peters out It is anticlimactic in appearance It makes the page appear topheavy

One good way to enliven the appearance of the lower half of a front page is to use one or two or even three double-column heads

below the center fold, depending, of course, on the number of columns to the page

Example 203 suggests the lower half of an effectively handled eight-column front page

Three double-column heads were used in that lower half, supplemented by ten single-column heads over ten comparatively short items —thirteen stories and heads below the center fold (That page also

EXAMPLE 203

presented ten stories and heads above the center fold—a total of twenty-three stories and heads on the page)

But the point to be brought out here is that the use of the double-column heads below the center fold made for a lively looking, interest-holding lower half—a lower half with character in keeping with that of the upper half

Although the makeup of nearly all newspaper pages should start at both the top and bottom of the page, front pages particularly should be made up this way No unnecessary chances should be taken with the lower half of the page

When the page illustrated in part in Example 203 was made up, those three double-column stories below the center fold were placed in the page before any stories were placed at the top of the page

Those three were treated, but not too arbitrarily, as stories that had to go there, or about there, regardless of the length of stories to be placed above them It so happened that all three were short enough to go on the page without jumping Had one or all of them been much longer than they were, they would have been started at about the same points anyway and their continuations jumped to other pages But there was no meticulous line-counting in connection with their placing —no artificiality Any one of the three stories could have been a half dozen lines longer, or shorter, than it was without marring the makeup plan

It happened that the story at the top of column one was too long to go on the page in its entirety, so it was permitted to run down to the top of the first double-column head below the center fold and then jumped to another page This same treatment was given the comparatively long story at the top of column eight Other top-of-page stories were then placed in the form, and the makeup of the page progressed from the top toward the bottom

Some alert editors and publishers who appreciate the importance of dressing up the lower halves of their front pages present feature stories under double-column heads below the center fold These newspaper men believe that, while such stories ordinarily do not deserve top-of-page position along with the biggest news stories of the day, they do deserve fairly prominent treatment in the show window of the well-rounded newspaper

For many years it has been the custom of many makeup editors of English-language newspapers to present the leading news story of any issue at the top of the right-hand column of the front page The top of that column is supposed to be the most eye-arresting point on the page This assumption is based on the thought that, inasmuch as readers of English are accustomed to reading from left to right, the average reader, as he contemplates a front page, glances at the various heads from left to right, and pauses at the top of that right-hand column

This probably is sound reasoning At any rate, many makeup editors usually follow this plan, and, even when a banner line is run across the top of the page, its drop heads and story usually are presented in that right-hand column (On inside pages presenting advertisements pyramided to the right, however, it often is more expedient to present the drops from banners in left-hand columns, where,

usually, more space is available for the drops and their stories than in the right-hand columns)

Another reason for presenting the leading story in the right-hand column of the front page is that a long story presented there can be continued to the top of column one on page two without a jump head But this latter is comparatively unimportant, as jump heads are easy enough to compose, and readers will look for continuations on any pages if sufficiently interested But too many continuations irritate readers and should be avoided

The top of column one is regarded by many makeup editors as the second most eye-arresting point on the front page The average reader is supposed to see the top of that column when he glances across the top of the page Even when his glance moves to the right-hand column and he reads the story there, if interested, his attention is supposed to return to the top of column one on the front page (although sometimes he follows that right-hand-column story to an inside page and fails to return to page one) And when two banner lines are used across the top of the front page, the drop heads and body lines of the secondary important story usually are presented in column one

When banner lines are not used, but spread heads—multiple-deck heads with first decks three or more columns wide, but less than the full width of the page—are, the head over the most important story usually is presented at the upper right of the front page, and that over the next most important usually at the upper left

But the fact that reading habits strongly built up through the years seem to have given the tops of first and last columns on a front page natural eye-appeals, sometimes induces makeup editors to present their strongest displays in other columns, with the thought of building up a third strong point of interest at the top of a page in addition to the two natural ones See Examples 229, 232, 250 and 252

Example 204, which suggests a fragment of a front page from what might be termed the "ordinary newspaper," contains many faults—several of them previously discussed

The nameplate was in an old-fashioned and homely type face, and entirely in capitals And too many different kinds of type faces, and unrelated faces, were used on the page

The first deck of the head at the upper left was in heavy gothic capitals, and the second deck (with far too many words in it) was in

THE ORDINARY NEWSPAPER

VOLUME I — AMERICAN CITY NOVEMBER 13 1926 — NUMBER I

MIXING TYPE FACES IN MAIN HEADS IS A COMMON FAULT

Right Underneath the Gothic Head Comes Another Deck Set in Cheltenham Bold Extra Condensed—No Harmony Between the Two Faces—The Caps in the Top Deck Are Hard to Read, There Are No Hooks For the Eye to Catch Hold Of

The only excuse for mixing type faces in main heads is the lack of such a quantity of one type to set a [illegible] heads uniform.

The story head reproduced above and the other that follows were not conceived in an effort to be facetious, but were copied from a recent issue of a daily newspaper printed in an eastern city. The makeup, too, as it appears on the page is similar.

CAPS DIFFICULT TO DECIPHER IN THESE 3 LINES

Word Count Reduced By Extended Face Used Thus

TYPE TOO WIDE

This Deck Should Be Smaller and Relate To the One Above

Apparently no head schedule was used by the paper that allowed its from page to be thrown together in this manner.

The purpose of the head is to outline the story as completely as possible in a very limited number of words.

Space is a premium for head writing. Large extended type faces are impractical for this purpose. A cap requires more space than caps and lower case of the same size and make the job of writing heads much more difficult.

Some makeup men in an effort to play up every possible story set the head out of proportion to the news value of the article.

The old axiom "a display is no display" seems to have been forgotten in some newspaper offices.

SQUARE BOXES "SQUATTY"

Because the shape of a newspaper page is proportionately deeper than it is wide objects placed on it that page should conform in general to that shape. A square box is out of harmony with its surroundings.

Indenting both sides would have extended the depth several lines and would have improved the appearance of this feature.

Heavy rules and heavy face type are not pleasing to the eye.

PARALLEL HEADS OF THE SAME SIZE PUZZLE THE EYE

When two single column heads of the same size were placed side by side, as in the case of the left hand head in this case, as happens in this case.

Three Steps Taken When Two Would Have Been Enough

The use of heads like these might be considered to take one step in the wrong direction every time forward. A better arrangement would be to place the second line of the second type for a head. The depth of the head is equal to the [illegible] test. As [illegible] frequently find examples like this in the make up of the ordinary newspaper.

THIS APPEARS TO BE A DOUBLE COLUMN HEADING

Confusion Caused By Haphazard Style Of Makeup

The first impression of the reader on encountering two single column heads like these is to read right across the top page as if it be a double column.

The width of the type face is so much greater than that of the column rule that the distinction between the columns is hardly noticeable at first glance.

Newspapers have been accused by eye specialists of contributing to a condition which exists toward the increasing number of staff users from eyestrain and one of the newspaper constitutes the main reading matter of the majority. This may not be without some foundation in fact.

I believe I use not anything that contributes toward great or lasting injury is an object well worth obtaining.

THE

ORDINARY NEWSPAPER

CONTAINS MANY EXAMPLES OF VARIOUS STYLES AND SIZES OF

TYPE FACES

INCLUDING BOLD, ITALIC AND CAPS

They Make the "Ad"

CONFUSING TO THE READER

DISAPPOINTING TO ADVERTISER

INJURIOUS TO THE PAPER

EXAMPLE 204

The Distinguished Newspaper

VOLUME I — AMERICAN CITY, NOVEMBER 13, 1926 — NUMBER 1

Lower Case Easier Read Than Caps

Eye Perceives and Mind Registers the Thought Instantly

Heads More Complete

Greater Word Count Makes For Better Outline Of Story

Newspapers that have adopted caps and lower case for heads have nearly all done so only after lengthy study of the comparative legibility of this form as compared with the old fashioned all-cap style.

The head writer can make his heads more complete when lower case is used in the same space as caps, or of the increased number of letters units at his command. Space for one or two extra letters makes a great deal in formulating heads.

Another advantage is the closer spacing between words which is possible with caps and lower case. Frequently there is only room for a thin space, but this does not impair legibility as in the case of two words set in all caps and set spaced wide enough apart.

Two Lines Often Tell The Story

Good Head Arrangement For News Items of Lesser Importance

A study of newspaper heads would seem to indicate that the use of too many lines in the main deck or too many secondary decks causes more difficulty to the head writer than if he were cramped for space.

Dupe Roman words are frequently employed in order to make the head run out to a the required number of lines.

The style head illustrated at the top of the article will answer for a major story of all the story is pending over the week in the exception of the few big features, and these in the average newspaper office are still many as numerous as the lesser items.

Word Count Increased, Legibility Is Unimpaired

Combining the word count of 8 point with the legibility of 6 point is accomplished by the use of Linotype 6½ point Ionic No. 5 which has just enough spread approximate as a step in the right direction and away from the 6 point and away to disregard the legibility of the type used for body matter.

This face is more readable than seven point which is very generally used and with the added word count is ideal for newspaper use.

Italic When Sparingly Used Gives Brightness To Page

Furnishes Necessary Element of Contrast and Relieves Monotony Sometimes Caused by Too Many Heads of Similar Appearance

Italic is appropriate for heads of items having an unusual news angle, a human interest appeal or of a lighter vein than the ordinary run of news.

Especially at the top of the page the italic head serves a splendid purpose in breaking up the straight line across the columns and make it possible to give a much better arrangement to the other heads.

It brightens the appearance of the page and helps the reader to get the stories of most interest to himself or of greatest importance as news items.

What has been said of roman caps applies even more strongly to italics. We can think of no possible situation where the use of italic caps is warranted for newspaper heads.

There is really no more justification for setting heads in caps than there is for setting text that way.

The early papers started out with caps (for such heads as they had) and the custom has come down through the years with nothing but tradition to support it.

Boxes Better When Rectangular in Shape

The rectangular shape of this box is in keeping with the general design of the page itself and over display is avoided by the use of light-face type and border instead of heavy face and heavy rule.

A little white space all around the type matter brings it out even more emphatically than the treatment shown on the opposite page and the effect is better.

A few short paragraphs of out-of-the-ordinary news in the kind usually run in a box and so have of this character elsewhere in the paper carries italic heads, but heads should end in in italic.

All Heads In Single Face Best Method

Sure Way to Obtain Dignified and Harmonious Appearance

Acts as "Trade Mark"

Readers Quickly Recognize Their Favorite Paper

One type family with its series of condensed, extended, italic and bold is all the variety that any paper needs. Only three variations of a single type family were used in setting the heads and text matter on this page, condensed for the large heads, regular for the secondary decks and italic for the features.

This page was set entirely on the Linotype except for the title line, using the Bodoni series for all heads.

BETTER TYPOGRAPHY

ALWAYS RESULTS IN

MORE ADVERTISING

The Distinguished Newspaper takes pains in the composition of its display advertising. It keeps abreast of the times by supplementing its type faces with the newest styles which modern advertisers expect, always striving to make its advertising columns

PROFITABLE
to the advertiser

PLEASING
to the reader

CREDITABLE
to the paper

EXAMPLE 205

an unrelated condensed face The four-deck head in column one should not have been placed in the position it was given If used at all, such a head should have been placed at the top of the page, not permitted to "float" in the body of the page If it did not deserve top-of-page position, then it did not deserve four decks, and at least two of them should have been eliminated But the head itself had several faults The first deck was in rather heavy condensed capitals, the second and fourth decks were in a light expanded face, and the third deck (intended to be a crossline, but in reality merely a centered short line) was in wide and rather heavy capitals The shifting from deck to deck from dark to light, to dark to light, and in unrelated type faces, gave the head an unattractive spotty appearance The box in column two was square and squatty looking The enclosing rule was too heavy The body lines were not opened up enough, and the shoulders of white space between those lines and the enclosing rules were insufficient The head was not conspicuous enough, even though it was set entirely in capitals The whole thing seemed crowded, and was uninviting The bumped, or tombstone, heads at the tops of columns three and four competed with one another for attention to the disadvantage of each At first glance they seemed to form one double-column head The second deck of one of them was in a type face that did not harmonize in design or color with the face used for the first deck The three-line stagger head in column three wasted space Two lines would have been more appropriate The semblance of an advertisement presented too many different kinds of faces and unrelated faces The enclosing rule was much too heavy

Although it was not intended that that fragment of a page should suggest that advertising be run on a front page, that semblance of an advertisement was intended to suggest the kind of advertising often run on inside pages (and sometimes on front pages) of the "ordinary newspaper"

The first column rule on the page should have been topped with a black diamond and joined to a plain cutoff rule The parallel rule used for the cutoff was inappropriate

Much more attractive was the fragment of a front page suggested by Example 205

The nameplate, in old-english, was more attractive than the one on the page just discussed As all other heads on the page were in a single good type family, and no heads of the same structure were placed

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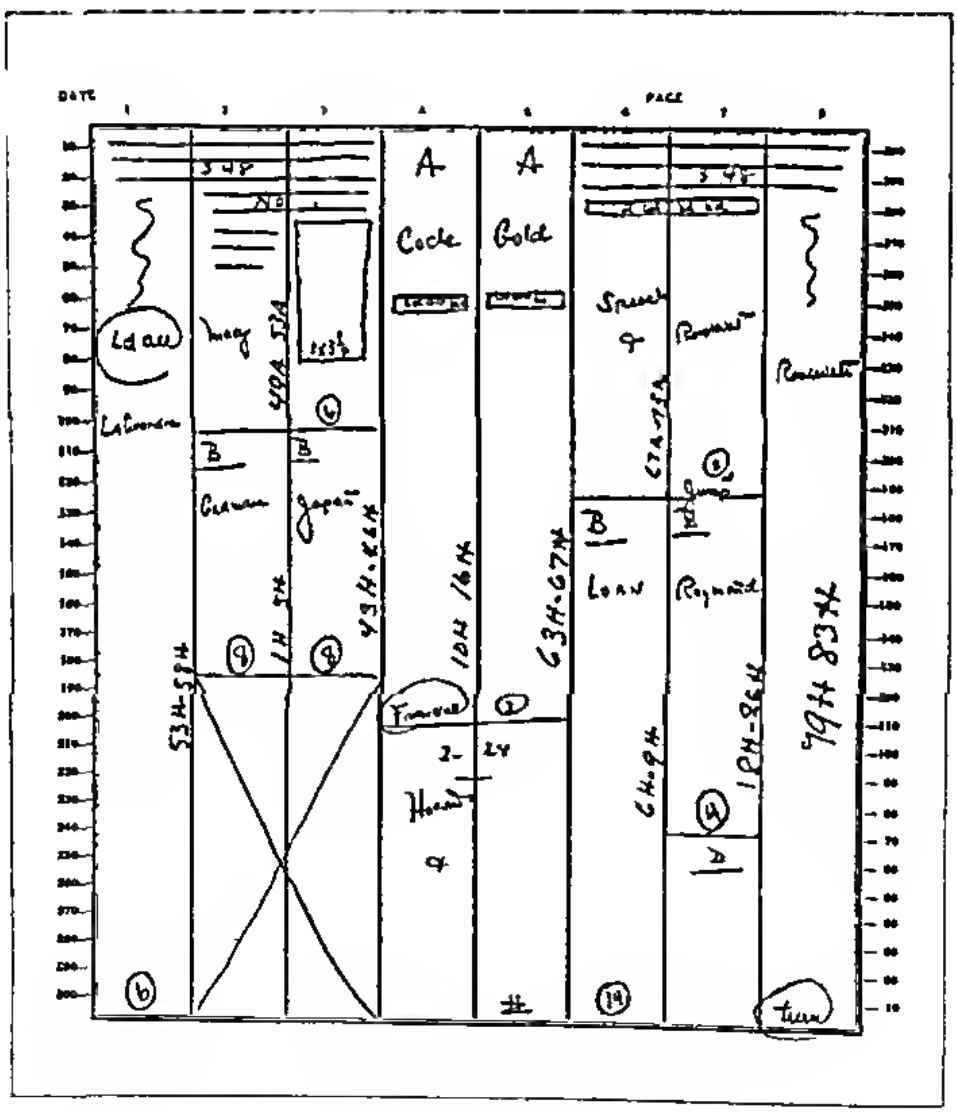
beside each other, all heads got along well with each other and each had a chance for the attention it seemed to deserve The box in column three was much more attractive in every way than the box on the other page The simplicity, dignity and invitingness of the semblance of an advertisement was in keeping with the attractiveness and legibility of the rest of the page, and suggested what one might expect to find in the way of display advertising on inside pages of such a paper—but not, of course, on its front page The second column rule on the page was joined to the cutoff below the right half of the two-column head by an outlined diamond



EXAMPLE 206

The pages of many weekly papers and small dailies are made up without the use of layout sheets, or dummies When the time for

NEW YORK Herald Tribune

LaGuardia Asks Power Such as Roosevelt's to Avert 'Financial Chaos'

Albany Views Mayor as Loser In Fight to Control Assembly

New Haven Expert Gets Health Post

Nazis Reduce College Entries In '34 to 1a,000

Hirohito Names Son Today as Japan Rejoices

Summary of Today's News

Good Op ort

City Banks Put Heavy Tax on Small Users

Free To Be Charged Even on Deposits

Congress Ready To Coerce Banks

Morgenthau Calls All Gold Into Treasury

Mt. Sinai Hospital Is Flooded As 5th Av Water Main Bursts

'No Armed Intervention' New Roosevelt Promise To New World Republics

Text of Roosevelt's Address

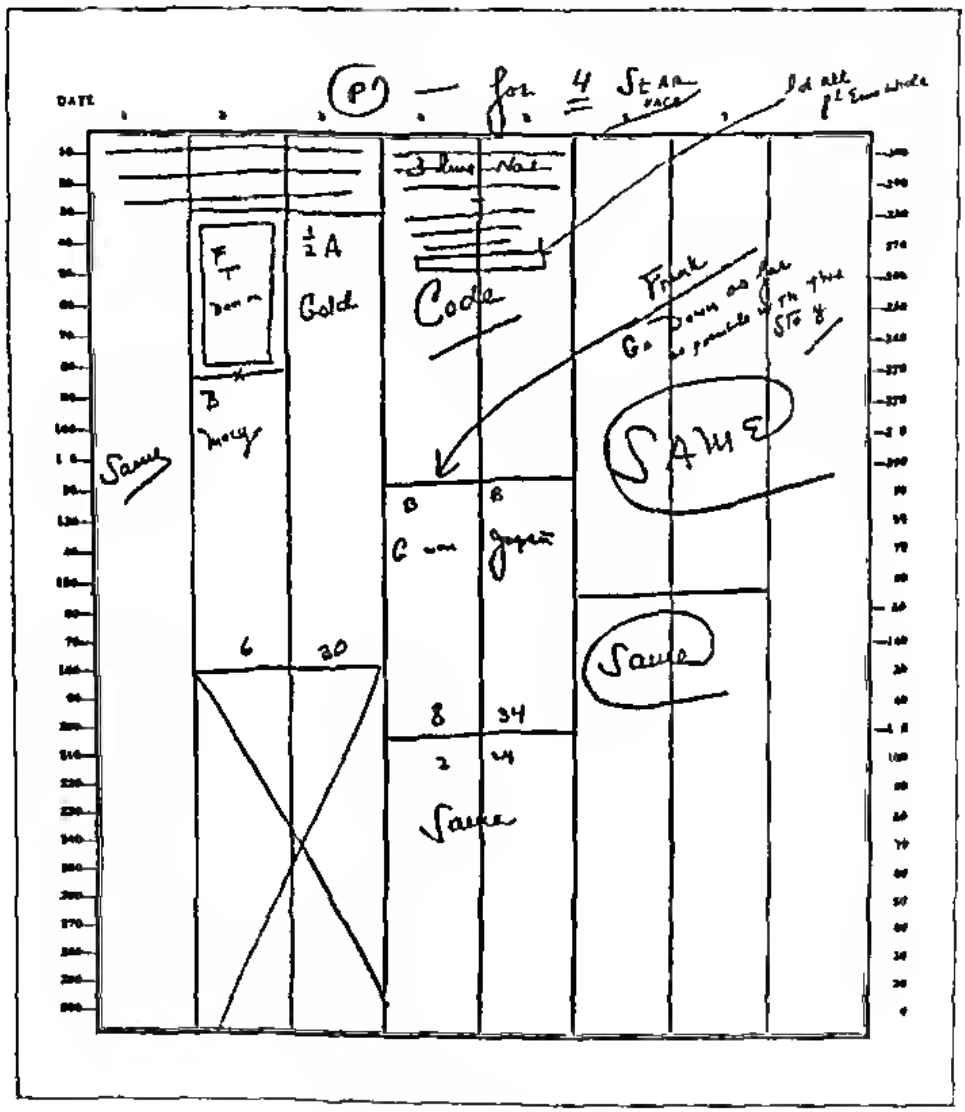
Won't Join League, Be W. J. Assert

U. S. Leads City, $4,000,000 for 3 Inaugurators

Two Wise Men Of Money Heard By Economists

EXAMPLE 207

making up arrives, the editor or makeup man approaches the imposing stones with a fairly definite mental picture of the important items to be run, and he builds up the pages, or supervises their building up, "as he goes along" That is, he transfers stories and cuts and advertisements from galleys directly into the chases, or causes them to be transferred, without actually having previously seen just how the



EXAMPLE 208

various units will look when placed together in the pages

A good makeup man with plenty of time and working on a comparatively small paper can turn out attractively constructed pages in such a way, but the makeup men of large-city dailies often have to work fast and on many pages—have to deal with so many problems of makeup, and so hurriedly, that it usually is not feasible for them to work without the assistance of dummies

NEW YORK
Herald Tribune
LATE CITY EDITION

FRIDAY DECEMBER 29, 1933

LaGuardia Asks Power Such as Roosevelt's to Avert 'Financial Chaos'

Economy Bill Similar to Federal Act Will Go to Legislature in City' Budget Crisis

Nine Hour Expert Gets Hero's Fate

Dr. Rice Will Succeed Wynne Goldwater as Head Hospitals Police Command in Valentine

Considered for Navy's Post

Albany News Mars as Loser In Lot by Fight

Morgenthau Calls All Gold Into Treasury

Weighing Gold Exemption, Doubles Penal on Hoarders, Is to Cash In 4 Billion Profit

Summary of Today's News

Good Opportunities

138 City Banks Plan Heavy Tax On Smaller Checking Accounts Offers Code Hitting Even Depositors

Nazis Reduce College Entries In '34 to 15,000

Prince Named Japan Beg ns Big Job lat on

Mt. Sinai Hospital Is Flooded As 5th Av Water Main Bursts

'No Armed Intervention' Promise of Roosevelt to Latin American Nations

Text of Roosevelt's Address

Supplement W ns's D on Applied Territorial C to Memorial Dinner

Won't Join League, But Will Assist It

Appeals to Peoples of World, Over Heads of Their Leaders, to Force Peace Outlawing War

Girl, 13 Admits Killing Child 8, As Tale Bearer

Two Wise Men Of Money Heard By Economists

EXAMPLE 209

Such dummies usually are blanked-out sheets comparatively small in size, ruled off into columns, with the page depths indicated by inches or agate lines in figures to the right and left, and with the various makeup instructions or suggestions penciled into the various columns

Example 206 suggests a dummy marked up and followed for a front page of an early edition of the *New York Herald Tribune*

And Example 207 suggests the resultant front page

For a later edition of the same paper published the same day, another front-page dummy was marked up, as suggested by Example 208

This new dummy, it will be seen, incorporated several changes—called for the "playing down" of two of the original heads, and the "playing up" of one of the originals, as well as the shifting about of some of the stories, as suggested by Example 209

The single-column four-deck head originally at the top of column five was reduced to a two-deck head and placed in column three The picture, originally placed, without an overline, in column three, under the right half of a two-column deck dropping from the three-column deck at the upper left, was given an overline, moved over to column two, and the two-column original deck was reduced to a single column in width and placed below the cut, followed by a subordinate deck similar to the one originally employed And a cutoff rule was used below two-thirds of the three-column deck, in place of the jim dash originally employed The stories presented under the two single-column two-deck heads originally placed in columns two and three were moved over to columns four and five, and one of the stories was given a new head and a new lead The single-column four-deck head originally placed at the top of column four was expanded into a two-column two-deck head and placed at the top of columns four and five The story presented under the single-column two-deck head in column six was transferred to another page and replaced by another story The second deck of the two-deck head in column seven was changed Other matter on the page was run about as before, except that some of the "continued on" lines with some of the stories were changed

In some newspaper plants, two dummies of each page containing advertising are marked up—one indicating just which and what size advertisements are to go on the page, and another showing just how much space is available for news and feature matter

"Most publishers would not think of going about their business dressed in shabby clothes and slovenly in appearance," ran an editorial in the *Publishers' Auxiliary* "Yet they send out carelessly made up and poorly printed newspapers which make a distinctly bad impression upon strangers and give friends cause for apology Newspapers no less than men, need to be 'well dressed,' certainly neatly, if not expensively

"Nothing contributes so much to the prestige of a newspaper, be it metropolitan daily or country weekly, as an attractively made up and newsy-looking front page If it is cluttered up with display ads it's 'just another page of tbe newspaper' and not the distinctive part the 'show window,' where the publisher displays his principal commodity—news

"One exception to the rule of 'no ads on the front page,' which more and more publishers are coming to adopt, is the ad wherein the publisher advertises some special feature of particular reader interest in that issue of the paper"

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Some Front Pages With Heads in the Caslon Family

CASLON BOLD CONDENSED, Caslon No 3, and Caslon No 3 Italic can be used effectively for newspaper heads and in the advertising columns All sizes of Caslon Bold Condensed combine a fair amount of weight with a good unit count

Example 210 suggests a front page with heads in various sizes of all three of those members of the Caslon family

The top-of-page heads in columns one, six and eight had first decks in 30-point Caslon Bold Condensed, second and fourth decks in 12-point Caslon No 3, and third decks in 14-point Caslon Bold Condensed The two-deck head in column seven was in 24-point Caslon Bold Condensed, and 12-point Caslon No 3 The head in the box in column seven was in 14-point Caslon No 3 Italic, and the rule enclosing the lines was a 1 point The head in the boxed article in columns two to five was in 30-point Caslon No 3, the by-line in 14-point Caslon No 3, and the title line in 10-point Caslon No 3 Subheads in the article were in 14- and 10-point Caslon No 3 Italic The figures used to give prominence to the numbered paragraphs were in 18-point Caslon No 3 The rule used to enclose the article was an oxford

Note that generous strips of white were employed to make that article stand out and to invite reading

Smaller heads were in 18- or 14-point Caslon Bold Condensed, or 14-point Caslon No 3 Italic The nameplate was in 72-point Narciss, with the ears in 18-point Caslon No 3 Italic, and 12-point Caslon No 3 Date-line matter was in 12-point Caslon No 3 and Caslon No 3 Italic inside of 1-point rules

While, ordinarily, old-style and modern type faces should not be mixed with each other, some old-styles sometimes can be used with some moderns fairly effectively when the weights are about the same

The Caslon family falls within the old-style classification, and the Bodoni within the modern, yet members of both of those families were used together with fairly good results on the front page suggested by

EXAMPLE 210

Example 211 (Mark, however, that only the banner and its drop and the first deck of the spread head were in the Bodoni family, with all other heads, except for the ears, in the Caslon family.)

The staggered banner lines were in 48-point Bodoni Bold Italic with the two-column hanging-indention drop in the 24-point size of the same face, followed by a lead two columns wide in 10-point Excelsior with long descenders on a 12-point body. (An unusual drop, that, in fairly large italic, depending from an italic banner, and quite effective.) The three-column head toward the upper left was in 36-point Bodoni Bold, with a single-column drop in 12-point Caslon No 3 The heads toward the tops of columns four and six had first decks in 30-point Caslon Bold Condensed, second and fourth decks in 12-point Caslon No 3, and third decks in 14-point Caslon Bold Condensed—the same as the four-deck heads shown in Example 210. The two-deck

heads in columns one and three were in 24-point Caslon Bold Condensed, and 12-point Caslon No 3—the same as the two-deck head in Example 210 The overlines used with the cut in column five were in 14-point Caslon Bold Condensed, and the pyramid below was in 12-point Caslon No 3 The cut legend was in 7-point Excelsior No 2 Italic

A-P L The Linotype News A-P-L

All-Purpose Linotype Wins Enthusiastic Reception and Approval On Both Sides of Atlantic and From Canada to South America

Linotype Users Win All Trophies In All Eight N E. A. Competitions

Ochs Repeats Points Made 42 Years Ago

Turns Out Big Ionic Set Job In Fast Time

Many Printers and Publishers Frankly Amazed at Range and Versatility of New Machine Which Casts Type in Slug Form From a Modest 5 Point to a Husky 144 Point

Lino Users Stage Clean-Up in Ohio

2 London Dailies Select Excelsior

EXAMPLE 211

Note that the half-column cut in column four, with its legend in 5½-point Excelsior Italic, was placed to "look into its story"

Smaller heads were in 18- or 14-point Caslon Bold Condensed, or 14-point Caslon No 3 Italic The sixth and seventh column rules were topped with black diamonds The nameplate was in 72-point Narciss, with ears in 60- and 12-point Metrothin No 2 (because the 60-point size of Bodoni Bold or Caslon No 3 was considered too heavy for use with such a nameplate and yet it seemed desirable to use a large type for the first line of each ear) Date-line matter was in 12-point Caslon No 3 inside of 1-point rules

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Some Front Pages With Heads in the Cloister Family

ALL BRANCHES of the Cloister family can be used to advantage for newspaper heads and in the advertising columns

Example 212 suggests the upper half of a front page with most of the heads in lighter members of the family—in Cloister, Cloister Italic and Cloister Wide

The top-of-page heads in columns one, six and eight had first decks in 30-point Cloister, second decks in 14-point Cloister Wide, third decks in 18-point Cloister, and fourth decks in 12-point Cloister Wide The two-deck heads in columns two, three, five and seven had first decks in 24-point Cloister, and second decks in 12-point Cloister Wide The cut overline was in 24-point Cloister Italic enclosed by hair-line rules, and the legend was in 12-point Cloister Wide

Observe that generous shoulders of white space were used on both sides of the cut, and that its boxed overline was held in to the printing width of the cut

The heads in the boxes in columns two and seven were in 14-point Cloister Bold, the body matter of the boxes was in 6½-point Bold Face No 2 on an 8-point body, and the rules used to enclose the lines were 1 point Smaller heads were in 14-point Cloister Wide The nameplate was in 72-point old-english, with the ears in 12-point Cloister Wide enclosed by 1-point rules The display line above the nameplate (sometimes called an over-banner and sometimes a sky-line streamer) was in 30-point Cloister Bold Italic, accompanied by a reference line in 12-point Cloister Wide Date-line matter was in 10-point Two Line

Forty New Linotypes in Operation in New Home of New York Evening Post

The Linotype News

VOLUME V — BROOKLYN, N. Y., SEPTEMBER, 1926 — NUMBER TWO

N. E. A. Starts Campaign for 2,000 Members

All Members to Help

Martin Heads Cleveland Times

Seven Well Known Bombers Pay Homage to the Linotype

E. P. Adler Buys The Star-Courier

Garnett Group Buy N. C. Daily

Floating "U" To Take Linos Around World

To Receive A. P. Service

K. C. Star Stays In Same Hands

Concerns All Over Country Adding Linos

25 and 26 Are Popular

EXAMPLE 212

GOVERNMENT PRINTING OFFICE REPEATS ORDER FOR TWENTY-FOUR MODEL 25 LINOTYPES

The Linotype News

Big Man Lost In Passing of Victor Lawson

Had Assisted Many

George A. Faber Heads Craftsmen

Postal Rates Discussed at N. Y. Meeting

Mail Law Bill Talks

12 Progressive Plants Have Added 135 Linotypes Since Last Issue

Mud and Water Fail to Hurt It

I. T. U. Meet At Kalamazoo Big Success

S. E. Thompson Talks

Paper Makes Speedy Move

Many Orders For Linotypes Pouring In

Many Large Orders

EXAMPLE 213

No 18 and 14-point Cloister Italic between oxford rules Single 1-point rules would have been better

A stronger front page, with all heads in Cloister Bold or Cloister Bold Italic, is suggested by Example 213

The top-of-page heads in columns one, three, six and eight had first decks in 30-point Cloister Bold, and second, third and fourth decks in 14-, 18- and 12-point Cloister Bold The two-deck heads in columns two, five and seven were in 24- and 12-point Cloister Bold The two-column head in columns four and five was in 24-point Cloister Bold Italic The cut overline was in 14-point Cloister Bold Italic, and the legend in 8-point Cloister Bold Italic The head in the boxed effect in column seven was in 14-point Cloister Bold Italic, and the body lines, indented, were in 8-point Cloister Bold and Cloister Bold Italic on a 9-point body, between top and bottom light-and-dark ornamental borders Smaller heads were in 14-point Cloister Bold or Cloister Bold Italic The nameplate was in 72-point old-english, with the ears in 14-point Cloister Bold Italic enclosed by 2-point rules The display line above the nameplate was in 30-point Cloister Bold Italic Date-line matter was in 10-point Two Line No 18 and 14-point Cloister Bold Italic inside of oxfords Single 2-point rules would have been better

See also Example 226

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Some Front Pages With Heads in the Cheltenham Family

THE CHELTENHAM TYPE FAMILY is a serviceable family for newspaper heads and advertisements, but its popularity has reacted against it So many newspaper and printing plants have used it, and misused it, particularly the bold branch of the family, that that branch has come to be regarded by many newspaper men and printers, but especially by printers, as too "bread-and-buttery," too commonplace, for effective use But members of the Cheltenham family—and there are many members in this perhaps largest of all type families—can be ever so much more effective for newspaper use than certain gothics and other faces still used by many papers, and nearly all members of the family are easier to read than most gothics, and some of them afford just as large or larger unit counts

Example 214 presents a reduced showing of the upper half of a front page with a head dress in the Cheltenham family and with all of the lines in capitals and lower-case, with the exception of the three crosslines in three of the heads

The four-deck heads in columns one, six and eight were in Cheltenham Condensed, the first decks in 24 point, the second and fourth in 12 point, and the third in 14 point The overlines used with both illustrations were in 24-point Cheltenham Extra Condensed Italic The legend under the single-column cut was in 8-point Cheltenham Italic, the story within the panel containing the larger halftones was in 10-point Cheltenham The head in the box in column two was in 14-point Cheltenham Italic The rule enclosing the lines was a hair-line rule The two-deck heads in columns two and seven had first decks in 18-

point Cheltenham Condensed, and second decks in 12-point Cheltenham Condensed The nameplate was in 72-point old-english, the ear lines were in 14-point Cheltenham Italic inside of 1-point rules Dateline matter was in 10-point Two Line No 18 and 14-point Cheltenham Italic inside of oxford rules Single 1-point rules would have toned in better with the head dress

EXAMPLE 214

The "art" treatment given the illustrations in columns three to five —formerly highly popular with many newspapers—is passing out in favor of simpler presentations of pictures

Another head dress in the Cheltenham family, but one employing heavier and more forceful members, and with several of the lines entirely in capitals, was used for the front page the upper half of which is suggested by Example 215

The first banner was in 60-point Cheltenham Bold Condensed, and the second in 30-point Cheltenham Bold Italic The three-deck heads in columns one, five and eight had first decks in 30-point Cheltenham Bold Extra Condensed, and second and third decks in 14- and 12-point Cheltenham Bold Condensed The head in the box in column two was in 12-point Cheltenham Bold Condensed Italic The body lines of the box, in 8-point Gothic No 3, would have been easier to read had they

been leaded 2 points The rule enclosing the lines was a hair-line rule The two-deck head in column two had a first deck in 30-point Cheltenham Bold Extra Condensed, and a second deck in 12-point Cheltenham Bold Condensed The two-column head in columns six and seven was in 24-point Cheltenham Bold Condensed Italic, as also was the cut overline, enclosed by a 1-point rule The cut legend, in 10-point

The Linotype News

INTERNATIONAL TYPOGRAPHIC COUNCIL FOR WORLD WIDE SERVICE

UNITED STATES DAILY AT NATIONAL CAPITAL BEGINS WITH 14 LINOTYPES

13 MODEL 8 AND 1 MODEL 14 USED BY NEW PAPER

LINOTYPE USERS WIN MAIN PRIZES

Sets Large Strength Blindfold

BIG DEMAND FOR LINOTYPES FROM EVERY SECTION

N. E. A. Convention in California Promises to Be Outstanding Event

SIX LEADERS TO GIVE PROFESSION BEST TYPE FACES

EXAMPLE 215

Cheltenham Wide, was followed by a single-column head in 14-point Cheltenham Bold Condensed Italic and the body lines of the story The heads over brief stories in columns three, six and seven were in 14-point Cheltenham Bold Condensed Italic The nameplate was in 72-point old-english, the ear lines were in 14-point Cheltenham Bold Condensed Italic inside of 1-point rules Date-line matter was in 10-point Two Line No 18 and 14-point Cheltenham Bold Italic inside of oxford rules Single 1-point rules would have been better The dark-bodied halftone was enlivened by the cutting of white lines several points in from its edges Ornamental jim dashes were used in the multiple-deck heads and below the two-column head in columns six and seven, and corresponding "30" dashes were used at the ends of stories Outlined diamonds were used to join the first and third column rules with cutoffs

The upper half of another front page with a head dress in the Cheltenham family, and with all lines in capitals and lower-case, is suggested by Example 216

The sky-line streamer was in 30-point Cheltenham Bold Italic, with the nameplate in 72-point old-english, and the ears in 12-point Cheltenham Bold Condensed Italic enclosed with 1-point rules Date-line

EXAMPLE 216

matter was in 10-point Two Line No 18 and 12-point Cheltenham Bold Italic inside of oxford rules Single 1-point rules would have been better The four-deck heads in columns two, six, seven and eight had first decks in 30-point Cheltenham Bold Extra Condensed, second and third decks in 18-point Cheltenham Bold Extra Condensed, and fourth decks in 14-point Cheltenham Bold Condensed The two-column head below the illustration had a first deck in 30-point Cheltenham Bold Condensed, and a second deck in 14-point Cheltenham Bold The cut overline was in 18-point Cheltenham Bold Condensed Italic, and the cut legend in 10-point Cheltenham Bold The cut was enlivened by the use of white lines several points in from its edges The heads in the boxes in columns three and seven were in 14-point Cheltenham Bold, as also were two other heads over brief stories in column three The shorter of the two boxes, with body matter in 7-point Bold Face No 2,

was easier to read than the longer, as the lines of the shorter were leaded 3 points, whereas the lines of the longer were leaded only 1 point The rules used for both boxes were 1-point rules The main line at the top of column one—a high column—was in 42-point Cheltenham Bold Condensed enclosed by 1-point rules, and the four minor display lines just below it were in 14-point Cheltenham Bold Condensed Ornamental jim dashes were used with most of the heads, and corresponding "30" dashes at the ends of stories The first column rule was topped with an outlined diamond

See, also, Example 249

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Some Front Pages With Heads in the Century Family

HEAVIER members of the Century family make for forceful news heads, lighter members go well for heads on society pages, woman's pages and other pages calling for light physical treatment, and all branches of the family can be used effectively in the advertising columns

A front page with first decks of top-of-page multiple-deck heads entirely in capitals of 30-point Century Bold Extra Condensed is suggested by Example 217

Second decks of those heads (in columns one, three and eight) were in 12-point Century Bold, and third decks in 10-point Century Bold The two-deck heads in columns two and four had first decks in 24-point Century Bold Condensed, and second decks in 10-point Century Bold The two-column head in columns five and six was in 18-point Century Bold Italic, as also was the three-column cut overline The legend of that cut was in 10-point Century Bold Italic The single-column cut overlines were in 12-point Century Bold Italic, and the legend was in 7-point Century Bold The head in the box in column four was in 12-point Century Bold, and the rule used to enclose the lines was a hair-line Smaller heads on the page were in 12-point Century Bold Italic, or 10-point Century Bold The nameplate was in 72-point old-english, with the ears in 14-point Century Bold Italic inside of 2-point rules Date-line matter was in 10-point Two Line No 18 and 14-point Century Bold Italic between oxford rules

A front page with all heads in capitals and lower-case of Century

The Linotype News

PULITZER PRIZE WINNERS IN 1924 ARE ANNOUNCED

LINOTYPE SET PAPERS WIN LEADING PRIZES

All in Readiness for N. E. A. Convention

Another Car load of Linotypes Going to Denver

MORE THAN 500 LINOS SHIPPED SINCE LAST ISSUE

Despite Tornado, Papers Continue

News Notes of Various Meetings From All Sections of Country

EXAMPLE 217

Two Hundred Newspapers in All Sections of Country Now Using Linotype Ionic No 5

The Linotype News

Nebraskans Plan Hearty Welcome For N. E. A. Guests

Bambino Knocks More Homers

Prospects Bright For Graphic Arts Show in September

Be Sure to Visit the Exhibit Room Of the Waldo Page at 25 to 29

New York Telegram And Chicago Daily News Adopt Ionic

Roe Declares Meet Will Be Good One

500 Bowlers Roll in Tri-State Tourney

F. A. Crumb Passes Half Century Mark

EXAMPLE 218

Bold Condensed, Century Bold, or Century Bold Italic is suggested by Example 218

The banner above the nameplate was in 30-point Century Bold Italic The three-deck heads in columns one, five and eight had first decks in three lines of 24-point Century Bold Condensed, second decks in 12-point Century Bold, and third decks in 10-point Century Bold The two-deck heads in columns two, three and six had first decks in two lines of 24-point Century Bold Condensed, and second decks in 10-point Century Bold The two-column head in columns six and seven was in 18-point Century Bold Italic, as also was the cut overline, inside of hairline rules held in to the printing width of the cut, which had a generous shoulder of white space on each side The legend was in 10-point Century Bold

Observe how white lines cut into the halftone a few points in from its edges relieved the dark background and added interest

The head in the box in column two was in 14-point Century Bold Italic, body lines of the box were in 7-point Bold Face No 2 on a 9-point body, and the rule that enclosed the lines was a 1 point Smaller heads on the page were in 12-point Century Bold or Century Bold Italic Ornamental jim dashes were used with all heads, and corresponding "30" dashes at the ends of stories The nameplate was in 72-point old-english, with the ears in 12-point Century Bold Italic inside of 1-point rules Date-line matter was in 10-point Two Line No 18 and 12-point Century Bold Italic between oxford rules

Some Front Pages With Heads in the Bodoni Family

MEMBERS of the Bodoni type family, particularly the heavier members, are excellent faces for general-news heads, and such members, as well as the lighter ones, can be used to advantage in the advertising columns The lighter members go well for heads on pages calling for light physical treatment

Example 219 suggests the upper half of a conservative front page with heads in Bodoni Condensed, Bodoni, and Bodoni Italic

The five-deck heads in columns one, six and eight had first decks in 30-point Bodoni Condensed, second and fifth decks in 14-point Bodoni, third decks in 18-point Bodoni, and fourth decks in 12-point Bodoni The three-deck heads in columns two and seven had first decks in 24-point Bodoni Condensed, and second and third decks in 14-point Bodoni The heads in the boxes in columns two and six were in 12-point Bodoni Italic, with body matter of the boxes in 6½-point Bold Face No 2 on an 8-point body. The rules used for the boxes were hair-line rules Smaller heads on the page were in 14-point Bodoni, and 14-point Bodoni Italic The cut overline was in 18-point Clearface Bold Italic, and the rule used with it was a 1-point rule The cut legend was in 10-point Bodoni Italic The cut overline would have toned in better with the other heads on the page had it been set, say, in 18-point Bodoni Italic, and the line would have been more effective had its enclosing rule been held to the printing width of the cut, rather than permitted to extend beyond the cut on either side

Observe, again, that the cut was enlivened with white lines, and note that a single deck of three staggered lines of 14-point Bodoni

The Linotype News

Atlantic City Times Begins With 17 Linos

Model 26 Included

Tribune to Enlarge Present Quarters

Comrades for Twenty-five Years

Many Going on N. E. A. Jaunt To West Coast

Late E. W. Scripps Had Active Career

Every Section Placing Orders For Linotypes

EXAMPLE 219

The Linotype News

Great Time Had In Black Hills On N. E. A. Tour

Exposition to Show Printing From Abroad

"Hanging on All Twelve at Sixty Miles an Hour"

More Than 400 Papers Using Linotype Ionic

Hopwood Praises Small Newspapers

EXAMPLE 220

Italic served to tie up the picture and its type lines with the story The nameplate was in 72-point old-english, with the ears in 12-point Bodoni Italic inside of 2-point rules Date-line matter was in

10-point Two Line No 18 and 12-point Bodoni Italic inside of oxford rules An outlined diamond was used to connect the third column rule with the cutoff below the left half of the picture

The upper half of a more forceful front page with all heads in members of the Bodoni family is suggested by Example 220

That page was more forceful because its heads were in heavier members of the Bodoni family—in Bodoni Bold Condensed, Bodoni Bold, and Bodoni Bold Italic

The four-deck heads in columns one, three and eight had first decks in 30-point Bodoni Bold Condensed, second decks in 14-point Bodoni Bold, third decks in 18-point Bodoni Bold Condensed, and fourth decks in 12-point Bodoni Bold The two-deck heads in columns two, six and seven had first decks in 24-point Bodoni Bold Condensed, and second decks in 12-point Bodoni Bold The cut overline, enclosed with a 1-point rule, was in 24-point Bodoni Bold Italic, as also was the two-column head in columns four and five The cut legend was in 12-point Antique No 1 Italic. The heads in the boxes in columns two and seven were in 14-point Bodoni Bold Italic, the body lines of the boxes were in 6¾-point Bold Face No 2 on an 8-point body, and the enclosing rules were hair-line rules The nameplate was in 72-point old-english, and the ears were in 12-point Bodoni Bold Italic inside of 1-point rules Date-line matter was in 10-point Two Line No 18 and 14-point Bodoni Bold Italic inside of oxford rules Ornamental jim dashes were used with all heads, and corresponding "30" dashes were employed

Example 221 suggests the upper half of a decidedly different front page with all heads in members of the Bodoni family

The top of the page was decidedly different from the tops of most front pages It carried no conventional date line, but presented its usual date-line matter immediately below the nameplate (in 72-point Narciss) and above one comparatively heavy oxford rule The ears, really double ears, each consisted of two lines, one in 24-point Bodoni Bold Italic, and the other in 12-point Bodoni Bold, with decorative line-cuts at the outer edges The most prominent head on the page had a first deck in 42-point Bodoni Bold, a second deck in 14-point Bodoni Bold, a third in 18-point Bodoni Bold Condensed, and a fourth in 12-point Bodoni Bold The first decks of the four-deck heads in columns one and four were in 30-point Bodoni Bold Condensed, with the three other decks in the same sizes, respectively, as those used for the second, third and fourth decks of the main head The two-deck heads in col-

umns two and five had first decks in 24-point Bodoni Bold Condensed, and second decks in 12-point Bodoni Bold. The two-deck head in column three—an effective head when placed, as it was, beside a considerably heavier head in the same family—had a first deck in 24-point Bodoni Book Italic, and a second deck in 12-point Bodoni Book

The Linotype News

Latest Two-in-One Linotype Offers Larger Display Faces Along With Straight Matter

Completing the Sale

EXAMPLE 221

Italic. The two-column cut overline was in 18-point Bodoni Bold, and the cut legend was in 7-point Excelsior No. 2 Italic. The head in the box in column five was in 18-point Bodoni Bold Italic, the body lines of the box were in 7-point Excelsior No. 2 on a 9-point body, and the rule used for the box was a 1-point rule. The head over the two-column story in columns six and seven was in 30-point Bodoni Bold Italic, the by-line was in 14-point Bodoni Bold, and the next line was in 7-point Bold Face No. 2. Body matter of that story was in 10-point Excelsior with long descenders on a 12-point body, with the lines held in to allow for generous shoulders of white space on each side—shoulders that caused the story to stand out on the page. The accompanying cut, 8 picas wide, was placed to face into the story. Fairly heavy tapered jim dashes were used with most heads on the page, and corresponding "30" dashes at the ends of stories. But the jim dashes used with the light-weight two-deck head in column three were light-weight

plain dashes—dashes that got along better with the light faces used than would have the heavier tapered dashes. A black diamond was used to join the last column rule with the cutoff below two-thirds of the first deck of the main head.

See, also, Examples 223, 227, 234, 235 and 244 to 248.

EVENING JOURNAL EVERY EVENING

HOME EDITION

PEACE MOVE FAILS TO STOP STRIKE CALL

4 IN G. O. P. FIGHT FOR CONGRESS

SCIENTISTS TO SHOW PROGRESS IN THEIR WORK

"REFUGEES" FLEE BEFORE INVADING FOE

MANY SINGLE CITY HOMES FOUND UNFIT

TEXTILE UNIONS SAY EMPLOYERS ARM FOR FIGHT

LEAGUE LIKELY TO MAP OUT ITS COUNTER DRIVE

WALKOUT MAY HIT SILK, RAYON MILLS

BOOMER NEEK ENDS LIFE OF AUTO VICTIM

TWO ARRESTED CONVICTS IN 2 IN ROBBERY OF PRISONS ARE JEWELRY SHOP, AGAIN ON STRIKE

CALLS NOTING ON SINCLAIR IN FOUR SIDED BATTLE

DEMOCRATS TO FILE DELEGATES LISTS TO-NIGHT

5 DAYS REMAIN FOR INSPECTION OF AUTOMOBILES

322 Drivers in Road Accidents This Year

43 KILLED

EXAMPLE 222

One of the first things that William L. Mapel, former director of the Lee School of Journalism, Washington and Lee University, did, upon becoming executive editor with the News-Journal Company of Wilmington, Del., in August, 1934, was to plan a new head dress for the *Evening Journal-Every Evening*.

The former head dress of that paper incorporated too many different kinds of type faces, and employed unrelated faces in multiple-deck heads Most of its main display lines appeared in condensed capitals The rules used with date lines, running heads and for boxed items did

JOURNAL-EVERY EVENING

Govt Appears Read To Launch Probe of Issues Behind Strike

Roosevelts Target for Extortion Plot Police Arrest Alleged Suspect

EXAMPLE 223

not harmonize with the type faces they accompanied Former front pages presented too many multiple-deck heads, with several such heads clamoring for attention even in the body of the page, clashing against one another, competing with each other, and even tending to distract attention from the same kind of heads over more important stories higher up There was not enough contrast between the heads—

harmonious contrast—not enough graduation downward in size from the top to the bottom of the page

Example 222 presents a reduced showing of the last of that paper's former front pages

When Mr Mapel and his associates set out to build a more attractive and otherwise effective dress, they found that among the faces available in their composing-room were several members of the Bodoni family and that the addition of only a few fonts in the same family would give them plenty of good material to work with And so they planned the head schedule suggested by Example 223

It will be observed that that page, with all heads in the Bodoni family, was topped with a simplified but more prominent nameplate—simplified to *Journal-Every Evening* from the harder-to-say-and-to-remember *Evening Journal-Every Evening*—and that the new nameplate was in the same type family as that used for the new heads All heads on the page, even the comparatively small heads in the body and toward the bottom, stood out clearly on their own and were easy to read There was no clashing of one head against another The heads were graduated downward in size from the top to the bottom of the page, with the exception of the two double-column heads below the fold, which helped to give character and color to the lower half of the page The rules used with the date line and the ears got along well with the type faces employed

The page as a whole was much cleaner looking, much more inviting, much easier to read, much more effective in every way, than former front pages of the same paper

When the *Journal-Every Evening* uses banner lines on its front pages, it does its bannering with consistent type faces—with larger members of the same family used for the rest of its news head dress

An important consideration to the owners of the paper—and a point worthy of the serious thought of other newspaper owners—is that that decided change for the better was brought about at a comparatively small cost—based on intelligent planning

Some Front Pages With Heads in the Metro Family

THE METRO FAMILY, available in four different weights—Metroblack, Metromedium, Metrolite, and Metrothin—is one of the most attractive and most readable of sanserif families, and all four members can be used effectively for news or feature heads and in the advertising columns of newspapers All four weights of Metro, also, are available in two different cuttings—one known as Metro, and the other as Metro No 2 In the Metro No 2 cutting, some of the lower-case characters are slightly different from the regular Metro letters, and some of the capital letters are more pointed at the top

Example 224 suggests the upper half of a front page with most of the heads in Metromedium No 2

The four-deck heads in columns two, six and eight, all set throughout in Metromedium No 2, had first decks in 30 point, second in 14 point, third in 18 point, and fourth in 12 point The two-deck head in column seven, also set throughout in Metromedium No 2, had a first deck in 24 point, with the second in 12 point The heads in the boxes in columns four and seven were in 14-point Metromedium No 2, the body matter of the boxes was in 7-point Excelsior No 2 on a 9-point body, and the rules used for the boxes were 1-point rules The cut overlines were in 24-point Metromedium No 2, the legend was in 8-point Bold Face No 2, and the two single-column decks dropping from the cut were in 14-point Metromedium No 2 The single-deck heads in columns two and six were in 24-point Metromedium No 2 The head at the top of column one, a high column, was in 36-point Metrolite No 2 The nameplate was in 72-point Narciss, and the cars

were in 12-point Metromedium No 2 The date-line rules were 3-point rules, and the type lines inside were in 12-point Metroblack No 2

The upper half of another front page with most of the heads in Metromedium No 2, but with some of the lines entirely in capitals, is suggested by Example 225

The four-deck heads in columns one, five and eight, all set throughout in Metromedium No 2, had first decks in 30 point, second in 14 point, third in 18 point, and fourth in 12 point The first display line over the two-column story in columns six and seven was in 24-point

Moving AHEAD

The Linotype News

Monitor Puts Out Colorful Review Issue

Many Gravure Pages

Long Press Run From Lino Slugs

Another Big Ocean Liner Glides Out to Sea With a Linotype at Work in Its Print Shop

The Atlanta Journal Now In 50th Year

Linos Produce Million Lines In Short Time

G P O Was Busy Last Year

N E A Plans Take Shape For Fine Trip

Each Paper In Get Ad

EXAMPLE 224

Metroblack No 2, the second line was in 14-point Metrolite No 2, the third line was in 12-point Metroblack No 2, and the fourth line was in 10-point Metrolite No 2 Body matter of that story was in 10-point Excelsior with long descenders on a 12-point body, with the lines held in to allow for a generous shoulder of white space on each side—to make the story stand out on the page The halftone, 8 picas wide, was placed to face into the story. The subhead several lines below that halftone was in 12-point Metroblack No 2 The cut overlines in columns two to four were in 30-point Cloister Italic, the legend was in 7-point Bold Face No 2, and the two single-column decks dropping from the picture were in 14-point Metromedium No 2 The nameplate

was in 72-point Narciss, and the lines above it and in the ears were in 14-point Metroblack No 2, and 8-point Metrolite No 2

Note the unusual ear treatment brought about by the use of braces

EXAMPLE 225

Date-line matter was in 12-point Metroblack No 2 between 3-point rules Black diamonds were used to join the tops of the second and third column rules with the cutoff below the inner third of the cut

For other specimens of front pages with heads in the Metro family, see Examples 228 to 232 and 240 to 242

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Some Different Front Pages

A GENERATION OR TWO AGO, as we have seen, many newspapers were accustomed to presenting their main news stories under heads of many decks But the tendency of most newspapers in this country in recent years has been to limit the heads over all but unusually important stories to four decks at most

Tests have been made which, it is claimed, suggest that most newspaper readers read no more than the first two decks of a head, and that, therefore, any more than two decks are superfluous But Earle Martin, editor of the *Cleveland News*, has informed this writer that surveys made by him in 1935 suggest that only one reader in ten reads more than the first deck of a multiple-deck head

With the thought in mind that two decks were enough the *Linotype News*, back in 1929, worked out many effective two-deck heads that not only afforded adequate display for all but unusually important stories but that disregarded headline traditions and simplified the writing setting and reading of heads But before that—back in December, 1928—the *Morning Telegraph* of New York City came out with an out-of-the-ordinary format, designed by Heyworth Campbell of New York City—with six wider columns to each page, instead of the usual and narrower eight, with simplified side heads limited to two decks, with triangular ornaments between decks, instead of jim dashes, with shoulders of white space between columns, instead of column rules, and with upright display initials at the beginnings of lines here and there in nearly all stories run

As these lines are being written, the *Telegraph* continues to use side heads, but it has changed from six to eight columns although it continues to run much of its racing news in lines four columns wide

Through several issues from the beginning of 1929 the *Linotype News* presented several different treatments of two-deck top-of-page heads Most of the lines of first decks were started flush at the left and permitted to run as they would, within certain reasonable limits, of course, and most of the lines of second decks were indented 12 points or so from the left and also permitted to run as they would

The Linotype News

Toronto Star Has 36 Linos In New Home

All Plans Now Complete for N E A Trip

Alabama Press In New York City

Ole Buck Writes About Associations

Five Firms Order Eighty Linotypes

Twenty of "Fifty Books of Year" Were Composed on the Linotype

Lino Set Papers Win 7 Prizes In Minnesota

Printers to Play Ball and Golf At Indianapolis

EXAMPLE 226

The first decks of such heads were easy to write, for they did away with the meticulous unit counting necessary in the writing of attractive stagger, or step, or drop-line, heads, and they were easier to set than such heads, which call for various degrees of indention and often, when lines are a little too short, for time-consuming letter-spacing And the second decks were as easy to write as straight paragraphs, for they were not held to any certain number of lines, nor to full last lines, and they were just about as easy to set as straight matter—much easier than inverted pyramids, with their varying degrees of indention, or hanging indentions calling for full last lines

So well received were those heads that more than sixty newspapers, all of them small dailies or weeklies, however, soon adopted such heads as standard Metropolitan papers may have been academically interested, but not practically—possibly from fear of what might happen to

sales on the newsstands (But in July, 1934, the *Cleveland News* came out with a simplified head dress in this same general category See Example 234, in this chapter.)

But let us examine several different treatments of such two-deck top-of-page heads

EXAMPLE 227

Example 226 suggests the upper half of a front page with all heads in Cloister Bold or Cloister Bold Italic

The two-deck heads in columns one, three, six and eight had first decks in 30-point Cloister Bold, and the two-deck heads in columns two and seven had first decks in 24-point Cloister Bold And the second decks of all six of those heads were in 10-point Cloister Bold Italic, regardless of the number of lines in those decks And in each case hair-line rules reaching clear across the columns were used above and below the second deck The overline used with the double-column cut was in 24-point Cloister Bold Italic, and its legend was in 10-point Cloister Bold Italic held in to allow for attractive shoulders of white space The single-column-cut overlines were in 14-point Cloister Bold Italic, and their legends in 8-point Cloister Bold Italic The two-column head in columns four and five was in 24-point Cloister Bold Italic The

nameplate was in 72-point Narciss, and the ears were in 14-point Cloister Bold Italic inside of oxford rules of the same weight used with the date-line matter, in 14-point Cloister Bold and Cloister Bold Italic Single 1-point rules would have been better

A stronger front page is suggested by Example 227, with heads in Poster Bodoni, Poster Bodoni Italic, and Bodoni Bold

EXAMPLE 228

The two-column heads in columns one and two and seven and eight had first decks in 24-point Poster Bodoni, and second decks in 12-point Poster Bodoni Italic The two-deck heads in columns four and six had first decks in 30-point Bodoni Bold, and second decks in 10-point Poster Bodoni Italic The next size heads, in columns two, three, five and seven, were in 24-point Bodoni Bold Each two-deck head on the page made use of a pair of 3-point rules, and each next size head was complemented with one 3-point rule The overletters in the boxes in columns three and five were in 24-point Poster Bodoni, with the boxed body matter in 7-point Bold Face No 2 on a 9-point body, with the lines held in to the printing width of the halftones and allowing for generous shoulders of white space inside the boxes The rules used for the boxes were oxford rules Minor heads on the page were in 12-point Poster Bodoni The nameplate was in 72-point Nar-

ciss, and the ears were in 10-point Poster Bodoni Italic inside of the same kind of oxford rules used for the boxes already described The same kind of oxford rule also was used with the date-line matter, in 12-point Poster Bodoni and Poster Bodoni Italic Fairly heavy ornamental "30" dashes were used at the ends of stories

How these simplified heads look in Metromedium is suggested by Example 228

/ The two-deck heads in columns one, four and eight had first decks
oint Metromedium, and second decks in 14-point Metromedium
deck heads in columns two and six had first decks in 18-point
d second decks in 12-point Metromedium. A pair of
with each two-deck head The two-column head
three was in 24-point Metromedium The cut over-
int Metromedium, and its legend was in 12-point
inor heads were in 18-point Metromedium Fairly
30" dashes were used at the ends of stories The name-
2-point Narciss, and the ears were in 18-point Metro-
e-line matter was in 14-point Metromedium between
Single 1-point rules would have been better

sual front page is suggested by Example 229, with most of
in Metroblack

ve that two of the columns—columns one and eight—were
umns, and that the four center columns were given over to a
yed editorial set off with generous margins of white space

ne first decks of all four two-deck heads were in 24-point Metro-
lack, and the second decks of all four were in 12-point Metroblack A pair of light rules was used with each of the four heads The head over the editorial was in 48-point Narciss, and the line under that head was in 30-point Cloister Bold Italic Body lines of the editorial were in 24-point Cloister

Note that the half-column cut in column eight was placed to "look into its story"

The nameplate was in 72-point Narciss Date-line matter was in 12-point Metroblack inside of oxford rules Single 1-point rules would have been better

Another front page with simplified top-of-page heads in Metroblack is suggested by Example 230

The seven-column head had a first deck in 36-point Metroblack, and a second deck in 12-point Metroblack The two deck heads at the

The Linotype News

H E.A. to Meet In M lwaukee June 16 to 18

Da ly Cleaner Of K ngston Has 14 L nos

Typographic Sanity

AN EDITORIAL

AFTER AN ORGY of tangled type des gn, a w ary prin ing industry is shaking its head and asking, W h ther are we bound

The descen was easy from black to blacker from fanciful to grotesque from freaky to freak er the very d pths have been plumbed bu when th tastes of prin ter cus ome reader are all thoroughly debauched, when the ultima e in blackness, in illeg bility in notous disorder has been achieved—

—Then seek the return to reg ons of calm, ordered san ty to re ocustom ou nsk sa ed, jazz ated senses o a normal scale of alues this is labor—and this is the path tha lies just ahead of the users of type.

The presen wave of reaction ag nst the excesses of the past few years has been inevitable. Throughou this mad era, the Linotype org nization has pleaded for moderation fo the gu ding h nd of good tast and good sense in th laudable quest fo fresh ness of xpression. In th face of unsten demands from many of its customers fo surrender to the garies of the moment, has strived o maintain its po cy of typographic sincerity and to issue only type faces of lasting worth.

I would have been a simple matte for the Company to de gn and ro ma nass tha would sell. It took fa more vision to refuse o issu worthless types merely fo profit, and instead to pre sen only those faces which are fundamentally sound in design and character and which will be a credi o the publisher who uses them

This po cy is no new with Linotype. I goes back to the very beginning of the Company s typographic activity I has been restated and reiterated frequently in many Linotype publica tion during the las fifteen years. I is summarized and reviewed again in the curren issue of *The L notype M ga ne* now being mailed which will reach you shordy R ad this issue carefully We believe it will be well worth your time in this crucial period of typographic tribulation.

More Than 40 Papers Added To lon c List

Da ly Hews of New York Has Model Plant

EXAMPLE 229

tops of columns two, five and seven had first decks in 24-point Metroblack, and second decks in 12-point Metroblack The secondary two-deck heads in columns five and seven had first decks in 18-point Metroblack, and second decks in 12-point Metroblack Heavy jim dashes were used with all of those two-deck heads The two-column head in columns three and four had a first deck (the only stagger

MOVING AHEAD

THE LINOTYPE NEWS

New York Herald Tribune Declared Best Looking Newspaper in Nation

Inquirer of Philadelphia Adopts Ionic

When It Isn't So Smart For Men To Be 'Thrifty

85 Fonts of Ionic No. 5 For La Prensa

N Y American And Journal Add 8 Linos

Seattle Daily Times Now in New Home

EXAMPLE 230

deck on the page) in 24-point Metroblack, and a second deck in 14-point Metroblack The cut in the second deck was placed to "look into the deck " A pair of 2-point rules was used with the head And white space was employed above and on both sides of the head and its story The by-line was in 10-point Metroblack The head in the box in column six was in 12-point Metroblack, most of the body lines in the box were in 7-point Textype Italic, and the rule used for the box was a 1-point rule Minor heads were in 14-point Metroblack The head at the top of column one—a high column—was in 30-point Metroblack, and black stars were used to tone in with the head type Small light stars were used between paragraphs in the body of that column Fairly heavy tapered "30" dashes were used at the ends of stories The nameplate was in 72-point Metroblack Date-line matter was in 12-point Metroblack and 12-point Metrolite inside of 3-point rules

in conjunction with Metromedium is suggested by Example 232, one of the examples referred to in Chapter 16

That page was made up with the thought that a fairly prominent head at the top of column eight, and a head of the same kind at the top of column one, together with the natural eye-appeal of the tops of columns eight and one, would attract to the two stories presented there

The Linotype News

Buffalo Courier-Express Installs 20 Linotypes In New Home

2nd Survey Shows Papers Doing Better

Chicago News Adds Fast Plane

Class fied Ads W ll Add Ten Per Cent

EXAMPLE 232

the attention they seemed to deserve, and the main story was given a single display line over columns two to seven, with a two-column drop and opening paragraphs in columns five and six

That main line, held in to six columns, did not overshadow the heads at the tops of columns eight and one, but, with its greater display and its two-column drop, it attracted more attention to the story in columns five and six than was attracted to the stories in columns eight and one Thus, *three* strong points of interest, rather than *two*, were secured for that page, the foremost being that effected for columns five and six by the heavier display employed Yet all display on the page, from the largest to the smallest, was presented in the same type family—the Metro family

The six-column line was in 36-point Metroblack, and the two-column drop, with a shoulder of white on either side to make it stand

out more, was in 14-point Metroblack The lead of that story was in 10-point Excelsior with long descenders on a 12-point body two columns wide The two-deck heads in columns one, four and eight had first decks in 24-point Metroblack, and second decks in 14-point Metromedium The two-deck head in column five had a first deck in 18-point Metroblack, and a second deck in 12-point Metromedium A

EXAMPLE 233

pair of hair-line rules was used with each two-deck head, except in the case of the 36-point line and its drop, where fairly heavy tapered jim dashes were used

Notice how the first story in column seven was made to stand out by the employment of generous shoulders of white space

The cut overline was in 18-point Metroblack, and the legend in 7-point Textype Italic Smaller heads on the page were in 14-point Metroblack The fourth, fifth and sixth column rules were topped with black diamonds The nameplate was in 72-point Narciss, with the ears in 18-point Metromedium Date-line matter was in 14-point Metromedium between oxfords Single 1-point rules would have been better

For other front pages in Metro, see Chapters 22 and 24

Example 233 suggests the upper half of a front page with simplified side heads in various sizes of Memphis Bold

The four-column first deck at the upper right was in 42-point Memphis Bold, with a single-column drop in 24-point The two-column head at the upper left was in 30-point Memphis Bold The single-column two-deck head in column three was in 30- and 14-point Memphis Bold The single-column two-deck heads in columns one, four and six were in 24- and 14-point Memphis Bold The other single-column heads were in 18- or 14-point Memphis Bold The single-column-cut overline was in 18-point Memphis Bold, and the cut legend was in 12-point Memphis Bold The half-column-cut legends were in 5½-point Excelsior Italic

Observe that the jim dashes (eight picas wide) were presented flush at the left—an unusual treatment

Column rules were hair-lines on 9-point bodies, and the last rule was topped with a black diamond The nameplate was in 72-point Memphis Bold, with the ears in 30- and 12-point Memphis Bold Dateline matter was in 12-point Memphis Bold between single 1-point rules

Example 234 presents a reduced showing of a front page from the *Cleveland News* of August 2, 1934

Writing about that page when it was shown in the *Linotype News* for September, 1934, this writer stated

"Simplified heads—easy to write, easy to set, easy to read—are now being used by the *Cleveland News*, Earle Martin, editor

"Most of the heads are set flush at the left and permitted to run as they will, with no evening up at the right, mostly in Bodoni Bold and Bodoni Bold Italic, and only one or two of the most important stories on a front page are given more than one deck When subordinate decks are used, the lines of them, too, are lined up toward the left usually with the lines indented, and permitted to run as they will

"In other words readers of the *Cleveland News* are now served with only a few flush lines of heading over a story—even over an important front-page story—instead of many lines of heading in stagger, pyramid or hanging-indention decks

"The head plan adopted by the *News* is followed throughout the paper, and nearly all heads on inside pages are held to single decks

" 'Our new heads ' Mr Martin informed this writer, 'are just naturally written, with no effort made to count the characters this side of certain maximum counts They speed up the work of the copy desk, and can be handled speedily in the composing-room

" 'They attracted an immediate favorable response' "

And the writer of this volume stated later

"Mr Martin's plan, while similar to several of the versions presented in the *Linotype News*, is enough different to stand on its own

THE CLEVELAND NEWS

Home Edition

HITLER SEIZES DICTATOR'S POWERS AS VON HINDENBURG DIES; CALLS ELECTION

Johnson Ill, Taken To Hospital, Kamm In Charge of Tribe

Orders Army to Take Oath of Allegiance

Death Takes Brake Off Hitler Rule

Flag Is Lowered, Signals Death

Mother's Right to Support Children at Stake In NRA Fight

EXAMPLE 234

feet In the treatment of his second decks, Mr. Martin introduced a new note He gives his head-writers a little more leeway by letting them write the individual lines of second decks to run ragged at the right, as the lines of their first decks are written and set to run"

A little later, though, Mr Martin began presenting nearly all of his heads—even most of those over important front-page stories—in single decks set flush at the left, and he gave his front-page date line unusual treatment by employing, in place of a pair of rules, a single

THE CLEVELAND NEWS

Home Edition

Senate Fight Flares Over Wagner Bill

Happy Days Again

DAVEY DEMANDS POWER OF DICTATOR IN JOB CUT, 'COST SLASH' PROGRAM

Saving of 15 Million Claimed in Measure Given to Legislature

Thousands Return to Auto Jobs as Fisher Reopens

EXAMPLE 235

rule below the date line, and a tapered dash above it, as suggested by Example 235

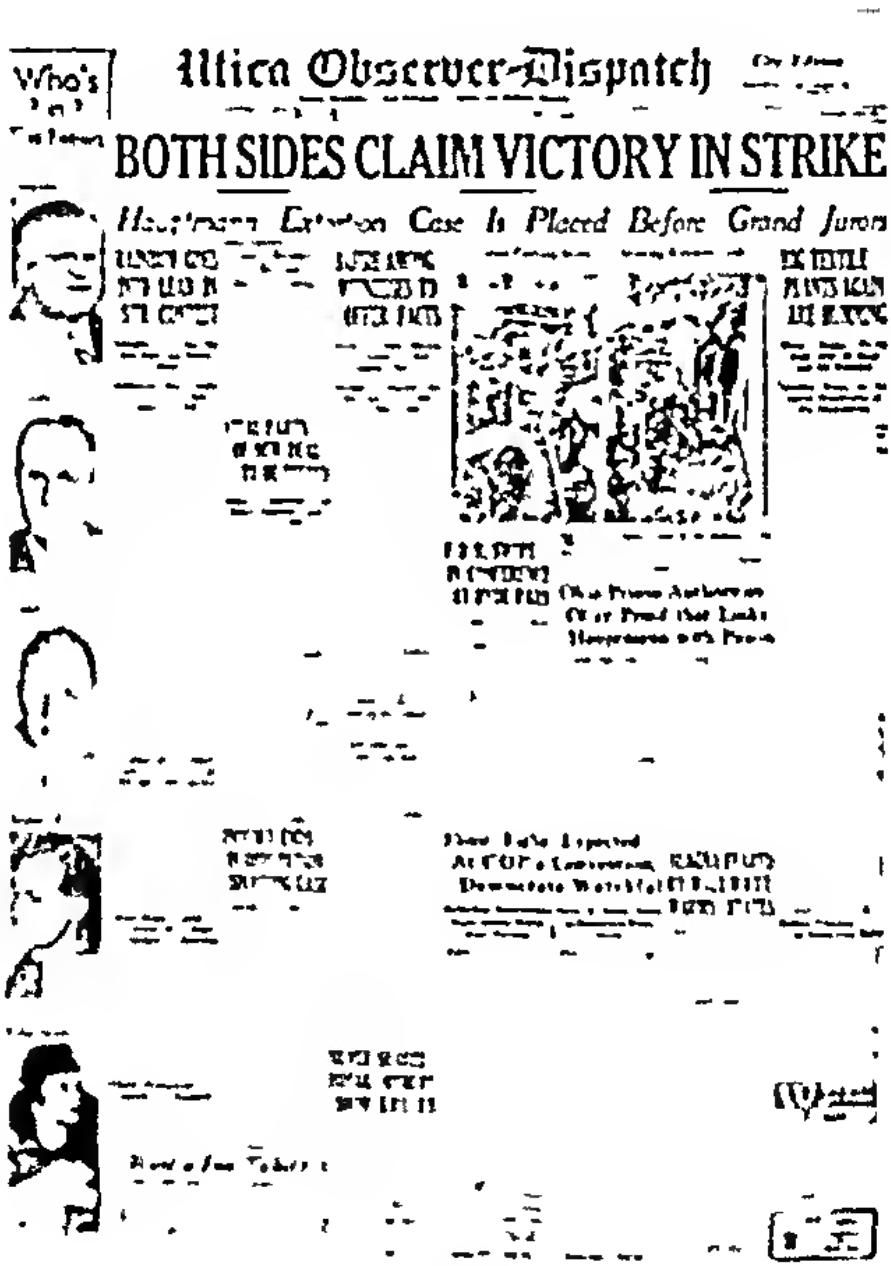
"The *News*," Mr Martin informed this writer, "changed its body type from 7 point on a 7½-point slug to 7-on-8, and later to 7-on-8½, at a cost of 1¼ inches per column We gladly gave it away to get white back of that black Whenever you get enough white you get a good page Since surveys show that only one reader in ten reads anything below the display bank of the headline, the *News* greatly simplified its headline style by dropping the extra banks Besides simplifying the appearance of the paper, adding to its attractiveness and encouraging the reader, this change resulted in a saving of from two to two and a half columns of space daily This, in turn, more than offset the opening up of the pages by extra leading

"In its new dress the first page of the *News* is as irregular as nature can make it Every one of those chunks of irregular white lifts the page White patches will help any page It affords sharp contrasts The left flush headline idea automatically forces the reader into the white

"We are trying to make the headlines as nearly like conversation

as we can. The big thing is that you can tell the story simply and naturally."

For several weeks in 1934 unusual front-page makeup was followed by the *Utica (N.Y.) Observer-Dispatch* for all editions except


Utica Observer-Dispatch

BOTH SIDES CLAIM VICTORY IN STRIKE

Hauptmann Extortion Case Is Placed Before Grand Jurors

EXAMPLE 236

its final (final) edition—with column one a high column filled with pictures completely ruled by overlines and mortised-in legends under a

Graphic Story of Crash

New York Post

Sports Edition

OHIO FINDS KIDNAP CAR; CLOSES IN ON ROBINSON

ASSASSINS MASTER MIND HELD IN ITALY

Pavelich and Ad Sound in Turn on French Demand

GRILLED ON DEATH OF KING ALEXANDER

U.S. SUBSIDY SHIPS FLY FOREIGN FLAG

LUTHER CALLED NAZI PARTY'S AGENT IN U. S.

Congressman Says Reich Violates Law in 'Double Deal'

RAPS 'EFFRONTERY' IN INQUIRY INVASION

JAILED IN KIDNAP CASE

DRIVER SPENDS STOLEN MONEY, ABANDONS AUTO

Officers Block Roads in Effort to Trap Abductor

RANSOM CURRENCY IN KENTUCKY ALSO

MOSES RESOLVES LEHMAN ATTACK

NEW HAUPTMANN WRIT TO BE ASKED

AMERICAN'S CARS SEIZED IN MEXICO

INSULL JURY FOLD OF MILLIONS LOST

EPISCOPALIANS ASK U. S. FILM CONTROL

Latest Racing Results

"Second World War"

EXAMPLE 237

NEW YORK Day by Day
SECOND SECTION
New York American
FOREIGN EXCHANGE RATES
DOLE RIOTING 9 HURT
Protests in Britain Over Reduction In Payments
A SURRENDER
Gov't Restores Cuts as Result Of Protests
I'll Surrender If You Save Me From The Chair'
U. S. SPURNS OFFER
MOTOR TRANSIT STEP NEARER
5th and 6th Avenue Offer to Give Up Franchise
A BUS BID
City to Give Up Its $1,000,000 Claim Under Plan
"MA AND PA" DIE WITH HAVING TIME OF LIVES IN CHICAGO
STEAMROLLERED-G.O.P. BUDGET OPPOSITION
Hearing Gets Refusal by Democrats
New Taxes
Passage This Week Held Certain
DENIAL OF BLAME IN MOHAWK DISASTER
Dionnes Visit the Stockyards
PLANES BURN U. S. HANGAR
$2 000 000 For Pretender's Freedom"
CHINESE TROOPS SMASH JAPANESE CAMERAS
Dead Squaw Rises from Her Coffin
FIRST AUTO THEY EVER SAW
Young Bob' LaFollette at 40
Does the Future Hold Presidency?
AN EARTHQUAKE
SKIPPY
By Percy Crosby
I'M A BANDY PUPIL SOON TO MOVE. I'M NEVER GOING OUT THEY WITHOUT SASHA SOMETHING
DO HE A TRICK WILL HE?
SURE WHAT IS IT?
TAKE MRS. PERKINS'S DOG OUT SUNDAY
AUCTION SALES
See Back Pages In This Section

EXAMPLE 238

THE CINCINNATI ENQUIRER

GOLD RULING
Delayed A Week

REBUTTAL
To Include Alibi

"EPIC" PLAN
Back Of Program

Stale Serum Blamed For Diphtheria Toll, Laboratory Men Held

REPRISALS
Feared By Carter

PLOT INQUIRY
Dropped By Long

CINCINNATIAN
Is To Accept Post

COUNTY BUYERS
Pay In $311,813

WINE SHOPS
Are Open In Ireland

NAVY PLANE

And you'll place Page 43 right along the border

THE CINCINNATI ENQUIRER

"Left Out In Cold," Quintuplets Dad Says, Seeking To Cut Short Guardianship Term

EXAMPLE 239

head reading "Who's in the News?" For the final edition the column was shifted to the second financial page

"You will notice," W J Woods, managing editor, told this writer, in referring to the page a reduced showing of which is presented in Example 236, "that all but one of the cuts in the column yesterday concerned the Lindbergh case It is more usual for a variety of stories to be illustrated in the column

"It seems to me that the scheme offers a chance for the use of several pictures on page one without making the page too messy People want pictures, I think If they are presented in an orderly arrangement, the impression should be better than if they are just dropped in here and there

'My original idea in the scheme was to change pictures between editions to keep the column right up with the news, but I have found it advisable, as a rule, to let the column stand as made up by noon because of the time required for mortising casts and placing the 6 em type in the openings in the cuts"

But that plan was abandoned after several weeks, because it was difficult if not impossible to secure enough good and timely pictures for such use each day

The *New York Post* has used a full first column of pictures on its front page—in fact, a double column—as suggested by Example 237

Those pictures, which concerned the crashing and sinking of an airplane at sea, showed, consecutively, the plane in the air, the plane striking the water, the plane "nosing over", the plane sinking, the plane almost entirely below the surface, and a liner's lifeboat going to the rescue of the survivors

In 1934 several American newspapers began to use on some of their pages the so called "British" type of head, sometimes referred to as the "label" head—heads usually consisting of several decks each, and with only one or a few words in the first deck, and sometimes making use of markedly different type faces from deck to deck

Example 238 suggests a front page of a second section from the *New York American* making use of such heads

Example 239 suggests a front page from the *Cincinnati Enquirer*, a paper that has used heads of this same general structure many years

· 24 ·

Some Decidedly Different Front Pages

IN NOVEMBER, 1930, the *Linotype News* introduced a decidedly different kind of front page—one that threw front-page traditions to the winds and made its own rules as it went along—a page that presented its main stories under alternating dark and light single display lines ranging from six to two columns in width and each followed by a single-column single-deck drop in a smaller size of the same dark or light type face And an editorial was displayed in a double-column box at the upper left of the page

As this writer stated editorially, concerning the planning of that page, "certain principles that have grown up round newspaper makeup through the years, and to many newspaper men have become almost sacred, were deliberately set aside The typographic slate was rubbed clean of any hampering 'must nots,' and the building of the page proceeded along lines of its own" (See Example 240)

"Those four display lines at the top of the page," the editorial continued, "were planned to present four important stories prominently—more prominently than would be possible with single-column or even double-column heads The chief display in each head is presented horizontally and without interruption Each drop from each display line appears at the right—a point easily and naturally reached by the reader accustomed to reading from left to right The eyes do not have to travel back and forth several times to comprehend the gist of the statements displayed Jim dashes, so long considered necessary by many makeup men, have been omitted altogether Only one drop is used with each display line No head consists of more than two decks

"The main editorial in this issue begins at the top of the front page, to the left, in a two-column box Its raised position gives it more prominence than it would have below the nameplate

"The three secondary display lines above the center fold make it possible to display three other stories prominently on the page

"Although the display lines alternate from dark to light, the faces used are all members of the same type family, and the dark and light lines get along well together In fact, the difference in weight between

EXAMPLE 240

those lines keeps them from being confused with each other in the reading Each presents its message without clashing with the others And the rules with corners to the right help to guide the eyes to the drops of the respective display lines"

The nameplate of that page was in 72-point Metroblack over one heavy parallel rule Date-line matter, instead of being presented under the nameplate, was boxed off by itself at the top of the editorial at the upper left of the page The six-column line was in 36-point Metroblack, the five-column in 36-point Metrothin, the four-column in 30-point Metroblack, and the three-column in 30-point Metrothin Each Metroblack display line was followed by a single-column indented drop in 12-point Metroblack, each Metrothin display line by a single-column

indented drop in 14-point Metrothin The four-column line below the editorial and the two-column halftone was in 30-point Metroblack, the three-column line below it in 30-point Metrothin, and the two-column line below that in 24-point Metroblack—each with corresponding drops of the kind previously described Two-point rules were used to separate the display lines—rules that "turned the corner" downward to the right in each case before meeting the column rules—to "help the reader's gaze turn the corner to the drop and the story below it " Date-

THE LINOTYPE NEWS

New York Times Opens Fine Modern Building in Brooklyn

25 Ships Now Operating Linotypes

How About Your Metal?

American Academy Announces Awards

PERSHING

Leaders Honor Clark Howell

STRONG

EXAMPLE 241

line matter was in 12-point Metroblack The first display line in the editorial box was in 18-point Metroblack, the second in 12-point Metroblack, and the credit lines in 6-point Metrolite The body of the editorial was in 14-point Metrolite held in to allow for generous shoulders of white space The rules used for the editorial box and the boxed dateline matter above it were 1-point rules Minor heads on the page were in 14-point Metroblack The legend under the two-column cut was in 8-point Textype Italic

Fairly heavy tapered "30" dashes were used at the ends of stories

A page of the same kind, employing the same sizes and kinds of faces for heads as did the page suggested by Example 240, but with only one line wider than three columns, is suggested by Example 241

That page, instead of presenting a deep editorial box at the upper left, carried a Christmas card there Date-line matter, in 12-point Metroblack and Metrolite, was run above a heavy parallel rule and below a 3-point plain rule below the nameplate—not a particularly good rule combination The first word of the single-column two-part head in column one, as well as the first word of the single-column two-part head in column six, was presented in 30-point Metrothin capitals, followed by an indented deck in 12-point Metrothin The cut

THE LINOTYPE NEWS

New Home of Buffalo Courier-Express Model of Efficiency Throughout

West Publishing Company Adds Six Model 25s

Herald of Paris Has Fine New Home

A Business Leader Looks at Business

49 Linotypes Quickly Moved

ENGINEERS

Is Journalism a Profession?

FORTIETH

EXAMPLE 242

overline was in 14-point Metroblack, and its legend was in 8-point Bold Face No 2 Minor heads on the page were in 14-point Metroblack Fairly heavy tapered "30" dashes were used at the ends of stories

Another page of the same sort is suggested by Example 242

Column one—a high column—was topped with a news story under a two-line head in 14-point Metroblack, with a half-column cut placed to "look into the story" The head over the two-column feature article in columns two and three was in two staggered lines of 30-point Metroblack, followed by a by-line in 12-point Metroblack, a line in 10-point Metrolite, and a credit line in 6-point Metrolite Body matter of the article was in 10-point Metroblack leaded 4 points and held in to allow

for generous shoulders of white space The cut, placed to "look into the article," was complemented by a legend in 8-point Metrolite

The makeup of all three of the pages discussed in this chapter could be effectively employed by some papers In fact, several papers have tried out the treatments suggested by those pages But such treatments could hardly be employed to advantage by papers issuing several editions daily, as the treatments are a bit too complicated to permit of frequent and speedy rearrangements of the display units Too many resettings of heads would be called for for stories shifted from one position to another on front pages or from front to inside pages

Those three pages, as has been stated, were decidedly different pages, and yet the idea of alternating long dark and light lines was employed by some newspapers in this country many years ago

Example 243, reproduced from a reprint of the old *New Orleans Picayune*, suggests a front page turned out by that paper July 4, 1898, and devoted entirely to news of the Spanish-American War

Observe that six full-width display lines alternating from light to dark, and separated by built-up groups of dashes, were presented at the top of the page under a larger display line reading "A GLORIOUS FOURTH OF JULY"

Another decidedly different front page, and yet one with at least an echo from the past about it, as many front pages many years ago presented wide columns, was a six-column one introduced by the *Linotype News* in September, 1928, and suggested by Example 244

The columns of that page were 16 picas wide, with an extra shoulder of white space on either side of each column rule Body lines were in 8-point Ionic No 5 on a 9-point body, with some of the lines extra leaded The head dress was in capitals and lower-case (with no line entirely in capitals) of 30-, 24- and 18-point Bodoni Bold, and 24- and 14-point Bodoni Bold Italic The cut legends were in 10-point Antique No 1 Italic Ten-point Bodoni Bold Italic would have been more consistent and fully as effective, if not more so

In a story at the top of column one on that page—a story headed "Isn't This Page Attractive and Easy to Read? Why Should Front Pages Be Restricted to Narrow Columns?" this writer stated, in part

"It is the ambition of many newspaper publishers to have a front

The Daily Picayune.

VOL. LXII | NEW ORLEANS, MONDAY, JULY 4, 1898. | NO. 161.

A GLORIOUS FOURTH OF JULY.

Good News for America from Both the East and West Indies

Admiral Sampson Has Oestroyed All of Cervera's Ships But One.

General Shafter Has Demanded the Surrender of Santiago City

And Will Probably Raise Old Olory Over the Place To-Day.

The First Expedition Arrived at Manila on Thursday Last.

Americans Raised Our Flag Over the Largest of the Group of Ladrone Islands

Hong Kong, via Paris, July 4 —The cruiser Charleston and transports arrived at Manila on June 30 Captured Guahan largest of the Ladrones, on June 20

With our Compliments to the United Spanish War Veterans

EXAMPLE 243

The Linotype News

Isn't This Page Attractive and Easy to Read?

Why Should Front Pages Be Restricted to Nine Columns?

South Carolinians at Linotype Factory

Melville Stone Busy On 80th Birthday

Gets Scores of Telegrams from Friends in All Walks of Life

Record to Move To New Quarters By November 15

Philadelphia Paper to Occupy Modern Building on North Broad

Roy Howard Says Better Printing Wins Advertising

Scripps-Howard Official Indorses New Trend in Typography

Calgary Albertan Plans to Enter Its Fine New Home Early in November

Editor Regretfully Bids Farewell to Two Old Linotypes Replaced by New

EXAMPLE 244

page decidedly different from other papers, a front page of distinction outstandingly attractive in appearance, tangibly individual, and decidedly easy to read

"This page is an experiment in that direction It is different, is attractive, has character, is easy to read

"Its wider columns make possible the displaying of prominent headings over stories to be emphasized, without the use of three- or four-column headlines One of these single-column heads has almost as much attention value as a double-column head over narrower columns The wider lines of larger body type make the page inviting and easy on the eyes

"The whole page has a lively, airy appearance There is no feeling of crowding All lines have been given a chance 'to breathe'

"Yet, although there are only six columns here, as against the customary eight, there are only about five stories fewer on this front page than ordinarily appear on an eight-column front page And those that do appear, appear prominently There is less chance of a story's 'getting lost' on the page—being overlooked—as all stories are given prominent treatment—even the briefer ones"

Seventeen stories were presented on the page—an average of nearly three to the column At that, two of the stories below the center fold were presented under double-column heads

"As the deepest heads here," the story continued, "consist of only six lines—two decks—a saving in depth is made over the main news heads used by many newspapers

"Against these good features, however, are some that are not so good from a mechanical standpoint

"Stories continued from such a front page to inside pages would have to be set in two different measures, and stories transferred bodily would have to be reset These are important objections, to be sure

"Of course it is not even intimated here that advertising pages be set in wider columns, as that would tend to disrupt the standard widths followed by advertisers"

The same thing said of other pages illustrated and discussed in this chapter applies as well to this sort of front page Some papers could employ such a page to advantage, but hardly so a metropolitan daily with standard-width columns on its inside news and advertising pages —particularly such a paper issuing several editions daily In fact, even a metropolitan daily of general circulation with all of its pages pre

sented in wide columns would be likely to have a hard time of it, with newspaper advertising widths standardized as they are

Two dailies in recent years in New York City tried out wider columns from front page to last through many months—one of them six columns to the page, the other, seven—but both eventually changed back to eight 12-pica columns to the page They found that they were having to reset too much national advertising received in the form of plates or mats, and planned, of course, for standard-width newspaper columns And they were resetting considerable local advertising, too—advertising planned to run in several local papers and gauged to fit standard column widths Such resettings, of course, involved considerable time and money—hence the change back to 12-pica columns

The *Ogdensburg* (N Y) *Journal* has presented two regular and four wider columns on its front page The regular columns, each 12 picas wide, have appeared at the left and the right, with four 18-pica columns between them The outside column at the left has been a high column, beginning on a level with the top of the nameplate Simplified side heads have been used on such front pages Inside pages of the same issues have each consisted of eight 12-pica columns

There can be little doubt on the part of close observers of newspapers and newspaper readers that wide columns, larger type faces (larger and good and appropriate) and increased leading would be distinct advantages in themselves to newspaper readers

But would enough readers be satisfied with fewer but easier-to-read lines in newspapers? Would there be enough readers to attract enough advertising, and at rates high enough, to enable publishers to produce such newspapers profitably? Would papers of that sort attract enough advertising to enable publishers to run just as many lines, or stories, as they now do, but on more pages? Would more pages prove too bulky for easy handling? Would the whole thing turn round on itself to its disadvantage?

These may be interesting speculations but, as things are at present, they seem to have little chance of being tried out on any large scale in the immediate future

Column widths have become too standardized

· 25 ·

Some Front-Page Spread Heads and Banners

WHEN the *New York Herald Tribune* employs banner lines or spread heads, it does its bannering or spreading in larger sizes of the same faces used for its general-news head dress —Bodoni Bold or Bodoni Bold Italic.

NEW YORK
Herald Tribune
LATE CITY EDITION

Machine Guns Kill Eight as Geneva Reds Jeer Troops

Lame Ducks' Threaten Bloc Against Repeal

Roosevelt Expected to Act Early on New Cabinet; May Meet Hoover to Plan Interim Co-operation; 100,000 McKee Votes in City Poll Believed "Lost"

Roosevelt's Address to Nation

Hoover Off for East Saturday With No Thought of Resigning

Owen Young Heads All Cabinet Slates

Weis to Control New House and May Rule Senate

Post Election Stock Decline

EXAMPLE 245

Example 245 suggests how that paper presented a spread head in a post-presidential-election issue

The three lines in the six-column spread—the first two referring to national political affairs, and the third to local—were in 48-point Bodoni Bold, and the decks of the three single-column drops were in 14-, 18-, and 14-point Bodoni Bold, respectively—the sizes ordinarily used by the *Herald Tribune* for second, third and fourth decks of top-of-front-page single-column heads.

NEW YORK Herald Tribune LATE CITY EDITION

WEDNESDAY MAY 27 1936

Roosevelt Calls On World for Non-Aggression Pact; London Hopeful, Berlin Silent on Challenge to Hitler

Dr. Hibben Killed, Wife Gravely Hurt As Truck Hits Car

MacDonald Hails Address As Peace Aid

Nazi Leader Replies Today In Reichstag

Roosevelt's Appeal for Peace

Peace Put Up To 54 Nations By President

U. S. Considers Recognition of Soviet Russia

Mitchell Deals Called Patriotic In Defense Plea

EXAMPLE 246

Note that, in addition to the three single-column drops, a single-column box and a two-column boxed effect under a boxed head were tied up with the spread—and advisedly so, as they were closely related to the other stories dropped from the spread.

The third, fourth, fifth, sixth and seventh column rules were topped with outlined diamonds.

Example 246 suggests how the same paper presented a two-line stagger banner above three single-column drops, a single-column box and a two-column boxed effect under a boxed head—similar to the units dropping from the spread in Example 245.

But the banner lines were in 60-point Bodoni Bold, and the single-column drop heads each consisted of four decks, rather than three, with the first deck in 30-point Bodoni Bold, the size ordinarily used by

the *Herald Tribune* for first decks of top-of-front-page single-column heads. The story under the main single-column drop, to the right, carried a Washington date line, the story under the drop farthest to the left, a London date line, and the story under the third drop, a Berlin date line. The story presented in the two-column boxed effect carried a Washington date line, also, and the brief items presented in

NEW YORK
Herald Tribune EXTRA
LATE CITY EDITION

Roosevelt Sweeps the Nation in Landslide; Congress Democratic, Wet; Lehman Wins; O'Brien Elected; Big McKee Protest Vote

Col Donovan Defeated by Vote of Cities

Curry Choice For City Hall Trails Ticket

Watson Loses Indiana Race For Senator

Nation Calls NY Governor To Presidency

EXAMPLE 247

the single-column box referred to reactions to the main story in London, Paris, Berlin, Geneva, Rome and Moscow. The two-column first deck toward the top of columns one and two was in 42-point Bodoni Bold Italic. The first, second, third, fourth, fifth and seventh column rules were topped with outlined diamonds.

The day following the presidential election in 1932, the *Herald Tribune* came out with the front page suggested by Example 247.

The three staggered lines of the banner were in 72-point Bodoni Bold, with four single-column drops like those in Example 246, a single-column box, and a three-column halftone, with an overline in 18-point Bodoni Bold Italic. The first, second, third, fourth and seventh column rules were topped with outlined diamonds.

The day following the New York election in 1933, the same paper came out with the front page suggested by Example 248.

The three staggered lines of the banner—in 60-point Bodoni Bold—were not so strong as the banner lines in Example 247, but the two drops from the banner were considerably stronger than any drop in Example 247 The first deck of each of the two-column drops was in 30-point Bodoni Bold Italic, the second and fourth decks were in 18-point Bodoni Bold, and the third deck was in 24-point Bodoni Bold

NEW YORK
Herald Tribune
LATE CITY EDITION

LaGuardia Elected Mayor by Plurality of 254,506; Tammany Control Smashed, O'Brien Trails McKee; Repeal Lead 14,000 in Utah, 36th State; Carolinas Dry

Ohio and Pennsylvania Join Repeal Procession

Kentucky to Count Vote Today

Litvinov Gets Welcome at White House

Dodge Elected Prosecutor Pecora Third

Cunningham Beats Prial Deutsch Heads Aldermen

Tiger Saves District Attorney An I Manhattan Borough Head

EXAMPLE 248

The two-column halftone had an overline in 14-point Bodoni Bold Italic The first, second and sixth column rules were topped with outlined diamonds

How the *New York Sun*, another newspaper that consistently presents its banners or spreads in the same type family used for its general-news heads, handled local election news the same day is suggested by Example 249

Note the unusual touch given the page by the eight single-column halftones above the nameplate—pictures of the new mayor and members of the board of estimate The overline used with those cuts was in 18-point Cheltenham Bold, and the legends were in 8-point Cheltenham Bold The main spread head consisted of two staggered lines in 48-point Cheltenham Bold Condensed, with two single-column drops

The first decks of those drops were in 18-point Cheltenham Bold Extra Condensed, and the second and third decks were in 14-point Cheltenham Bold Extra Condensed, the sizes ordinarily used by the *Sun* for second, third and fourth decks of top-of-front-page single-column heads. The first decks of such heads in the *Sun* (note the deck toward the top of column four) usually are in 30-point Cheltenham Bold

NEXT BOARD OF ESTIMATE WHOSE VOTE WILL PLACE FUSIONISTS IN CONTROL OF CITY FOR FOUR YEARS

SPORTING FINAL ★★★★★★ LATEST RACING

The Sun

SPORTING FINAL ★★★★★★ BID AND ASKED PRICES

NEW YORK WEDNESDAY, NOVEMBER 8, 1933

ROOSEVELT PROVIDES WORK FOR 4,000,000

President Acts to Take 10,000,000 Persons Off Relief Rolls by Means of Huge Public Works Program.

THREE STATES ASSURE REPEAL IN DECEMBER

LAGUARDIA LEAD IS 262,431; WINNER PREDICTS NEW ERA

Cuban Loyalists Win Victory

EXAMPLE 249

Extra Condensed. The head in the two-column box was in 14-point Cheltenham Bold. The two-column head toward the top of columns one and two had a first deck in 42-point Cheltenham Bold Extra Condensed, and a second deck in 14-point Cheltenham Bold. The two-column head in columns two and three had a first deck in 30-point Cheltenham Bold Condensed, and a second deck in 14-point Cheltenham Bold. The overline and legend used with the cut below the nameplate in column three were in 8-point Cheltenham Bold.

A front page with a single banner line, but that gave prominent treatment to seven stories near the top, is suggested by Example 250, a modified version of some of the pages illustrated and discussed in *Chapter 24*.

As the heavier heads were separated by lighter ones, each head

stood out clearly on its own Yet, as all faces used were in the same general classification—as all were sanserifs—there was no clashing of one head with another They did their contrasting harmoniously The banner line, in 72-point Condensed Title Gothic, had a two-column center drop into decks in 18- and 14-point Metroblack No 2, followed by a lead in 10-point Excelsior with long descenders on a 12-point

The Linotype News

EQUIPMENT FIRMS UNITE TO AID INDUSTRY

Linotype Now Sets Devanagari—Sanskrit—Alphabet of Three Hundred Million People

New York Sun Celebrates Its Hundredth Anniversary

Phelps Has Worked On Lines 44 Years

New Plan for Dealing With Used Machinery Seeks to Preserve Stability of Graphic Arts

Washington Post Adopts Excelsior for Body Dress

Houston Publisher Heads R.F.C. Board

EXAMPLE 250

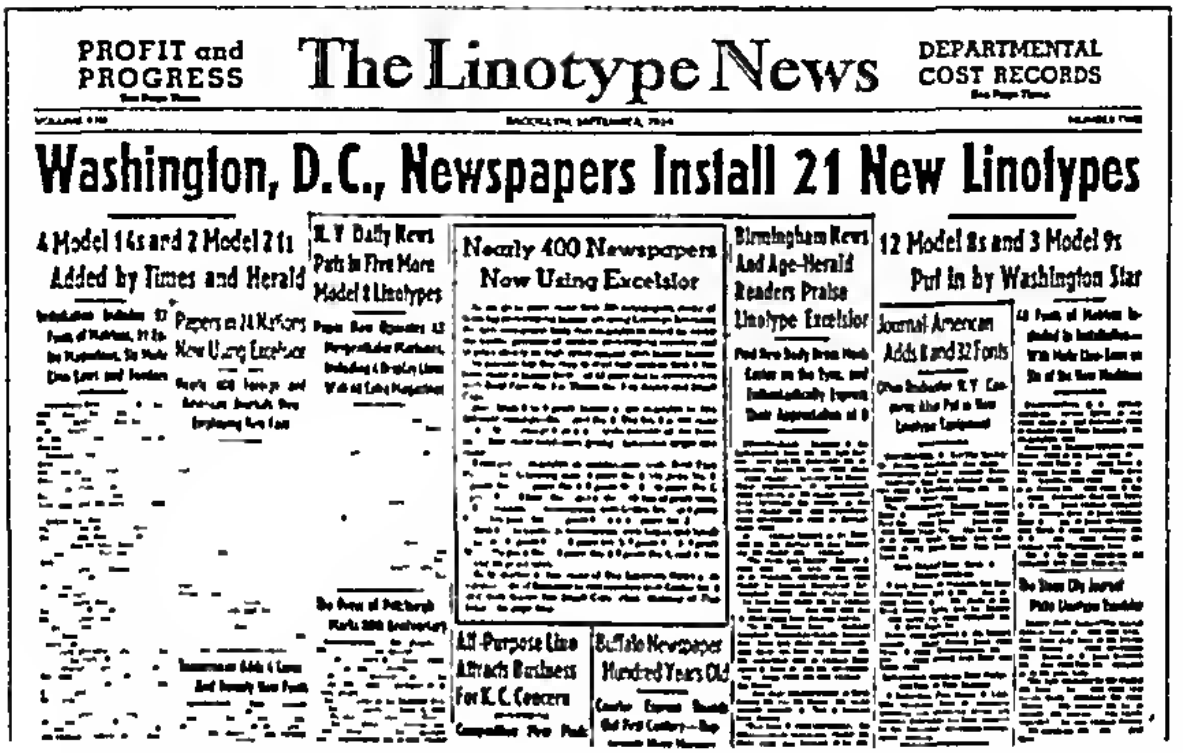
body. To the left and right of the drop were two three-column heads in 34-point Erbar Bold Condensed, with second decks in 12-point Metroblack No 2, two two-column heads in 24-point Metrolite No 2, with second decks in 12-point Metrolite No 2, and two single-column heads in 28-point Erbar Bold Condensed, with second decks in 12-point Metroblack No 2 Minor heads were in 18-point Erbar Bold Condensed, or 14-point Metromedium No 2 The nameplate was in 72-point Narciss, and the ears were in 14-point Metrolite No 2 Date-line matter was in 12-point Metrolite No 2 between 1-point rules

Note that the two half-column cuts, with legends in 5½-point Excelsior Italic, were placed to "look into their stories"

All column rules on the page were topped with black diamonds

A front page with a single banner line with drops to the right and to the left is suggested by Example 251

The banner line was in 72-point Erbar Bold Condensed, with two-column drops in 34-point Erbar Bold Condensed, and single-column drops in 18-point Erbar Bold Condensed. The two-deck heads in columns three, four and six were in 28- and 18-point Erbar Bold Condensed. The two-column heads in columns two, five and seven were in 28- and 18-point Erbar Light Condensed. The head in the two-column


PROFIT and PROGRESS

The Linotype News

DEPARTMENTAL COST RECORDS

Washington, D.C., Newspapers Install 21 New Linotypes

4 Model 14s and 2 Model 21s Added by Times and Herald

N. Y. Daily News Puts in Five More Model 8 Linotypes

Papers in 24 Nations Now Using Excelsior

Nearly 400 Newspapers Now Using Excelsior

Birmingham News And Age-Herald Readers Praise Linotype Excelsior

12 Model 8s and 3 Model 9s Put in by Washington Star

Journal-American Adds 8 and 32 Fonts

All-Purpose Line Attracts Business For K. C. Concern

Buffalo Newspaper Hundred Years Old

EXAMPLE 251

box (with body matter in 10-point Excelsior with long descenders on a 12-point body) was in 30-point Memphis Bold. Heads over brief stories were in 18-point Erbar Bold Condensed.

Jim dashes used with the Erbar Bold Condensed heads were 5 picas wide and rather heavy; jim dashes used with the Erbar Light Condensed heads were 4½ picas wide and were lighter than the other jim dashes.

The nameplate was in 72-point Narciss, with the ears in 30-, 24- and 12-point Memphis Bold. Date-line matter was in 12-point Metrolite No. 2 between 1-point rules The column rules were hair-lines on 9-point bodies, and the first, second, sixth and seventh column rules were topped with black diamonds.

A front page employing two high columns, n sky-line streamer and a six-column display line is suggested by Example 252.

The high columns—columns one and eight—presented heads with first decks in 28-point Erbar Bold Condensed, and second decks in 12-point Metroblack No 2 A generous amount of space to the right of the head in the high first column, and to the left of the head in the high eighth column, caused those two heads to stand out prominently on the page The over-banner was in 42-point Pabst Extra Bold Italic, and

Linotype Excelsior Achieving World Wide Popularity

Linotypes Outshine Aladdin's Lamp in Ancient Baghdad

The Linotype News

More Than 200 Newspapers Now Using Excelsior

Profit Is Essential to Progress

Linotype Set Papers Survey Field in Texas

Code Studies Demonstrate Need for Community of Interest and Emphasis on Necessity of Printers and Publishers "Knowing Their Costs"

EXAMPLE 252

the six-column line was in 72-point Metroblack No 2 The two-column drop from the six-column line was in 18-point Metroblack No 2 indented six points on each side, with body matter two columns wide in 10-point Excelsior with long descenders on a 12-point body, also indented six points on each side, to make the drop head and the story stand out on the page The overline of the three-column cut was in 14-point Metromedium No 2, with pyramided drops to the left and right in 12-point Metroblack No 2 The legend with that cut was in 8-point Bold Face No 2 The head toward the top of column five had a first deck in 24-point Erbar Bold Condensed, and a second deck in 12-point Metroblack No 2 Heads over brief stories were in 18-point Erbar Bold Condensed, or 14-point Metromedium No 2 The rule under the over-banner was a 3-point rule, and the rule under two-thirds of the six-column line was a 1 point The nameplate was in

72-point Narciss Date-line matter was in 12-point Metrolite No 2 between 1-point rules

Note that the half-column cut, with its legend in 5½-point Excelsior Italic, was placed to "look into its story"

The second and third column rules were topped with black diamonds to join those rules with the single-column cutoff below the

EXAMPLE 253

middle third of the three-column cut, and the fifth column rule was topped with the same kind of ornament to join that rule with the cutoff below two-thirds of the six-column line

A front page with a strong over-banner with two-column decks dropping directly from it (an unusual arrangement), as well as a high first column, is suggested by Example 253

The banner was in 72-point Condensed Title Gothic The first deck of its drop was staggered in capitals of 34-point Erbar Bold Condensed the second deck was pyramided in 24-point Erbar Bold Condensed and the full lines of the bulletin-effect boxed deck were in 24-point Erbar Light Condensed The double-column lead was in 10-point Excelsior with long descenders on a 12-point body The two-deck heads in columns one and four had first decks in capitals of 28-point Erbar Bold Condensed set flush at the left, and second decks hanging in-

dented in 18-point Erbar Bold Condensed The two-column head in columns two and three was in evened-off lines in capitals of 34-point Erbar Bold Condensed, with shoulders of white space on both sides—shoulders of the same width used with the body lines and the cut employed with the story, to make that story stand out on the page The overlines of both cuts on the page were in 14-point Metromedium No 2, and the legends of both cuts were in 7-point Bold Face No 2

Note that the single-column cut was placed to "look into the first column of the story"

The large word "ALL" in column three was in the same face used for the banner, 72-point Condensed Title Gothic The two-deck heads in columns two, five and seven had first decks in staggered lines in capitals of 24-point Erbar Light Condensed, and pyramided second decks in 18-point Erbar Light Condensed Smaller heads were in 18-point Erbar Bold Condensed, or 18-point Erbar Light Condensed capitals, or 14-point Metromedium No 2 The rule under three-fourths of the banner was a 3 point, and the rule used for the boxed deck in columns seven and eight was a 2 point

Fairly heavy jim dashes were used with the multiple-deck heads in Erbar Bold Condensed, but lighter jim dashes were used with the multiple-deck heads in Erbar Light Condensed

The second, sixth and seventh column rules were topped with black diamonds that joined those rules with cutoffs The nameplate was in 72-point Narciss No ears were used, as there was barely room for one ear, and it was thought best to utilize the available white space to help make the first deck of the head at the top of column one and the first deck of the drop from the banner stand out on the page Dateline matter was in 12-point Metrolite No 2 between 1-point rules

An unusual front page—one with a two-line main banner, and a secondary banner below the fold—is suggested by Example 254

The main banner lines were in 84-point Memphis Bold, with a two-column drop in 30 point The secondary banner was in 48-point Memphis Bold, with three two column drops in 18 point The three-column first deck toward the upper left was in 36-point Memphis Bold, with a single column drop in 14 point The two-deck heads in columns four and six were in 30- and 14-point Memphis Bold The two-deck heads in columns two, five and seven were in 24- and 14-point Memphis

21 Lino Set Books Among 1935 Fifty

The Linotype News

21 Lino Set Books Among 1935 Fifty

VOLUME XIII — BROOKLYN, MARCH, 1936 — NUMBER FOUR

The Brooklyn Daily Eagle Puts In Twenty-four New Model 8 Linos

New York Journal Installs All Purpose Linotype and Adopts Erbar for Heads

Lino Users Win in Ohio

Many Join In Tribute To A. E. G

Big Time Planned For N. E. A.

Enterprising Paper Modernizes Its Plant To Be Prepared for Better Business Ahead

Belo News In New Dress

Excelsior Easy on Eyes

More-Advertising and More-Printing Plans Shaping Up

EXAMPLE 254

Bold The head in the box was in 14-point Memphis Bold Italic Heads over brief stories were presented in 18-point Memphis Bold or 14-point Memphis Bold Italic

Jim dashes used above the center fold were presented flush at the left, with most of the top dashes of each pair 5 picas wide and the lower ones 8 picas wide—an unusual touch But the top jim dash under

The LINOTYPE Leg bility Group

The Linotype News

The LINOTYPE Leg b l ty Group

MORE THAN 3,400 PAPERS NOW USING IONIC AND EXCELSIOR

Fred'k Wagner Now Publisher Of Call-Bulletin

S xty Newspapers n D ive To Secu e Mo e Adve t s ng

G P O to Erect Annex Building And Warehouse

Ve e an

Leading Metropolitan Dailies and Smaller Newspapers as Well, Now Setting Their Body Matter In These Easy to Read Type Faces

Excelsior Now Used By Atlanta Journal

Panama Daily Pra ses A-P-L

Proud of Excelsior Says Detroit News

Two Norfolk Papers Change to Paragon

EXAMPLE 255

the main banner lines was 8 picas wide and the lower one 16 picas wide The jim dashes used with the three two column pyramids drop ping from the secondary banner were each 8 picas wide

The nameplate was in 72-point Narciss, with the ears in 24- and 12-point Memphis Light Date-line matter was in 12-point Memphis Bold between 1-point rules The column rules were hairlines on 9-point bodies The first, sixth and seventh column rules above the fold and the second, third, fifth and sixth below the fold, were topped with black diamonds

Example 255 suggests the upper half of a front page that combined a dignified forcefulness with a high degree of legibility, with heads in Erbar Light Condensed, Metrolite No 2, and Metrolite Italic

The banner was in 72-point Erbar Light Condensed, and its flush drop was in the 34-point size of the same face The two-deck heads in

columns one and five, with all lines of both decks presented flush at the left, were in 34- and 18-point Erbar Light Condensed, and the two-deck flush heads in columns two, four and seven were in 28- and 18-point Erbar Light Condensed The two-column flush head in columns three and four was in 30-point Metrolite Italic The overline used with the cut in column two was in 14-point Metrolite No 2, and the over-

New York Post
SPORTS FINAL
Complete Financial
THEODORE DREISER: Describes 'American Tragedy' In Special Series for the POST
'TRAGEDY' GIRL'S LOVE TOLD
MOORE SURE OF CONVICTION OF HAUPTMANN
Crowder and Dizzy May Pitch Opener
BANKERS AGREE TO CITY LOAN OF $5,000,000
Gay Paris Life of a Vanderbilt Is Pictured by Her French Maid
MOTHER SAYS EDWARDS TOLD HER OF RIVAL

EXAMPLE 256

line with the cut in column six was in 24-point Metrolite Italic The pyramided deck dropping from the latter cut was in 18-point Erbar Light Condensed Cut legends were in 7-point Paragon Bold

Observe that the jim dashes used with all multiple-deck flush heads were presented flush at the left, with the top dash of each pair somewhat shorter than the bottom dash, but that the jim dashes used with the only pyramided deck on the page were centered dashes Note too, that both cuts were given generous shoulders of white space, and were placed to "look into the page"

The two-line flush head in column three was in 24-point Metrolite Italic Smaller heads were in 24-point Erbar Light Condensed, and 14-point Metrolite No 2 The nameplate was in 72-point Narciss, and the ears were in 24- and 12-point Metromedium No 2 Date-line matter

was in 12-point Metrolite No 2 between 1-point rules The sixth and seventh column rules were topped with black diamonds

When, in October, 1934, the *New York Post* engaged a famous novelist to write his personal impressions of a murder trial for that paper, the Post introduced its special writer, and the first installment of his story, on the front page suggested by Example 256

New York World-Telegram

7TH SPORTS
LATEST RACING
PRICE THREE CENTS

STOP THE CALAMITY HOWLING! ★ ★ ★ ★ ★ ★ ★ ★ *An Editorial*

SCHULTZ CITES MELLON CASE

HAVRE DE GRACE RACE RESULTS

AFL TO ENLIST MEN ON RELIEF

POLISH RIOTERS MAUL GERMANS; GENEVA BLOCKS ASSASSINS' PLOT

Wendy Barne Tries to Return Donohue to Miss Fell

Head 44s of Windows Smashed in Corridor

LED BY OFFICIAL

Three Seriously Hurt in One Town—Shots Fired.

EXAMPLE 257

It will be noticed that the special treatment involved a box the full width of the page (a box about three inches deep), placed between the nameplate and a banner line, with the writer's name prominently displayed, with body matter presented in four double columns, with the exception of the first column, which was narrower to accommodate a picture of that writer 1½ inches wide

How the *New York World-Telegram* presented an editorial on a front page between the nameplate and what otherwise would have been top-of-page news heads, one of them with a four-column first deck, is suggested by Example 257

That editorial was presented in four columns each 23½ picas wide, with extra shoulders of white space on both sides of the column rules involved Five initial letters were used The editorial was given prom-

ment head treatment, with much of that prominence due to the employment of eight rather large black stars

A large number of newspapers often run pictures on their front pages, with the thought that pictures can help considerably to enliven the makeup and can be attention arresting on the newsstands

EXAMPLE 258

Usually such pictures are comparatively small in size—one or two or three columns wide—and are presented in various conventional ways below the nameplate Occasionally, however, a picture seems

important enough to a paper to deserve a large amount of space on a front page, as well as unusually prominent placement—as suggested by Example 258—a reduced showing of a front page from the *New York Post* published the opening day of the Lindbergh murder trial at Flemington, N J.

STEAMER SINKS IN EAST RIVER; 156 SAVED

31 HURT
6 OF CREW MISSING

Rammed by Freighter Cut in 2

BOAT SINKS IN 10 MINUTES

Blame Mixed Signals; Tugs Assist

Today

New York American

6 A.M. FINAL

4 Women, 6 Men on Hauptmann Jury

Two Firemen Killed At Blaze, 40 Injured As Stairs Collapse

Warning to Reds

Bishop Sweeney To Look Into Northwestern

PLANS ACTION

NEW CONGRESS MEETS TODAY RULED BY SOUTH

LEHMAN ASKS JOB INSURANCE, STEINGUT WINS

Lindbergh and Man Accused of Murdering His Baby Sit Only 10 Feet Apart but Ignore Each Other

6 COMPLETE JURY DUE TODAY

MRS. LINDBERGH

Sees Hauptmann For First Time Today

MAY TESTIFY

EXAMPLE 259

It will be noticed that a picture eight columns wide (and it was 4 inches deep, and complemented with a 36-point italic overline) was run above the paper's nameplate—an airplane view of the main street of Flemington, with certain buildings in the picture pointed out by means of mortised-in type lines. The other illustration—that of the

man on trial—was a full-length view three columns wide and nearly 12 inches deep

Another front page with another large picture given unusual treatment is suggested by Example 259—a reduced showing from the *New York American* published the day following the sinking of the steamer *Lexington* in the East River, New York City.

That picture, which showed the boat going down, and was seven columns wide by 4 inches deep, was placed above the paper's name-

Evelyn Hoey Slain at H. H. Rogers Party

New York Post

BASEBALL FINAL

EUROPE BANDS AGAINST DUCE; BRITAIN SENDS MORE TROOPS

ALLISON WINS TENNIS CROWN IN THREE SETS

Sen Long's Kings See His Last Show

FIVE NATIONS PLEDGE AID TO PREVENT WAR

Actress Shot Dead Oil Heir Questioned

DRINK DRINK DRINK

MAN SWEARINGEN TO TRY COMEBACK

U. S. ABROGATES LOW REICH DUTIES

EXAMPLE 260

plate and was topped by a 96-point banner line, with four decks and a box calling attention to stories on inside pages dropping from the banner into column eight

Some newspaper editors hesitate to place any composition above their nameplates, with the thought that such placements may work against the recognition value of their papers on the newsstands—a point well worth considering by editors who depend on newsstand sales for any considerable portions of their circulations But it seems doubtful to this writer that the occasional placing of unusual pictures or strong headlines above the nameplate of a paper can be very harmful to the paper, for, in such cases, there is always another possibility

to be considered That unusual treatment, in itself, may attract attention that otherwise might not have been attracted

However, it is not the purpose here to discuss the merits or demerits of either point of view The purpose has been to show how two metropolitan dailies gave unusually prominent treatment to front-page pictures, and thus to suggest how other papers occasionally might present certain pictures if and when they care to do so

Sometimes a front-page story can be played up unusually prominently by means of a picture no more than two columns wide, as suggested by Example 260, a reduced showing of the upper part of a front page from the *New York Post*

That picture, presented high up in two columns at the left, with the top of it on a line with the top of the nameplate, was about 8½ inches deep Above it and reaching across the page was a 60-point italic banner, and below it was a single-line legend followed by a two-deck head, the first deck two columns wide and the second a single-column dropping at the left No ear was run to the left of the nameplate, as the high picture did away with that possibility, but an ear was employed to the right of the nameplate

Some newspapers employ banners in their street-sales editions, to hold their own with or to "out-shout" competing papers, but omit the banners from editions delivered by mail or carrier

· 26 ·

Some Front Pages Featuring Sports

QUITE A NUMBER of evening dailies that feature late baseball, football and racing news on their front pages, present such news in type faces different from and usually heavier than those used for regular news heads Such news usually is presented in double-column lines toward the upper left of the page—a position of prominence that does not interfere with the presentation of the most important news of the day where readers are accustomed to looking for it—at the upper right of the page

Many evening dailies that go to press after baseball games have started but have not been completed, not only present the scores as they stand at press time but prepare to present later scores as the word comes in, and without delaying press runs more than a few seconds, by using what are known as baseball matrices and punches The matrices provide white figures on 12-point black squares, as well as black squares into which figures later can be punched by hand

To illustrate, Example 261 shows the inning-by-inning score of a game between New York and Philadelphia teams up to the end of the seventh inning

NEW YORK	1	0	0	0	0	1	0	■	■	–	■	■	■
PHILADELPHIA	0	0	0	1	0	0	1	■	■	–	■	■	■

EXAMPLE 261

Note that blank squares have been provided for the punching in of eighth- and ninth-inning scores as the word comes in, as well as

blanks for the total runs, hits, and errors The type face is 12-point Metroblack No 2, which gets along well with the white figures and letters in the black squares

When the scores for the eighth inning become known in the city-room, the word is quickly passed to the pressroom, the press is stopped long enough—usually no more than a few seconds—for figures to be impressed, by means of small punches and a hammer, into the eighth-inning blanks on the stereo plate—and the press run is resumed

Of course, in the case of weeklies or other papers printed direct from type, the figures can be punched into the blanks on the slugs

When the ninth-inning scores become known, and the total runs, hits and errors, the same sort of procedure as that already described is repeated in the pressroom, until the final results of the game are shown, and without any resetting or substitution of slug lines, or re-casting of stereo plates, having been necessary—and with very little delaying of the press run See Example 262

NEW YORK	1	0	0	0	0	1	0	1	0	–	3	7	2
PHILADELPHIA	0	0	0	1	0	0	1	2	x	–	4	8	1

EXAMPLE 262

Some papers also make use of black squares and figure punches to present late racing news on front pages, the figures denoting the numbers of the horses winning certain races Other papers, however, which not only wish to feature racing news and inning-by-inning baseball news, but important general news as well, after they have gone to press, make use of fudge blocks, or fudges

Fudges are easily handled mechanical devices with curved upper surfaces, designed to receive slugs or hand type, and to be fastened to press cylinders to be printed from in place of blocked-out portions of stereo plates

While one set of fudges is being used on a press, other sets can be made ready with later news and quickly substituted

Some large evening dailies, on Saturday afternoons in the fall, concentrate a dozen or so editorial workers and operators or compositors about one or more telegraph instruments near linotypes or type cases in the composing-room, preparing fudges to present up-to-the-minute football results Sometimes as many as two dozen fudges are

kept moving from the composing-room to the pressroom and back again, from one edition to another, until the "final final" is out

To allow for the curved printing surface of the fudge blocks, the slugs used in them are thicker at the top than at the bottom, or the slugs or hand types used are supplemented with tapered leading material Special slugs for use in fudges are cast in special molds—fudge molds—which provide the desired taper

Poster Bodoni is a strong face for the featuring of football, baseball or other last-minute news in fudges, as suggested by Example 263

NATIONAL LEAGUE

AT PITTSBURGH									R	H	E
BOSTON	1	0	0	0	0	3	0	0	2–6	10	2
PITTSBURGH	1	0	1	2	0	0	0	0	1–5	12	2

EXAMPLE 263

And so, in a more rugged way, is Pabst Extra Bold, as suggested by Example 264

When the *New York World-Telegram* came out with its "7th Sports" edition October 7, 1933, the day the New York Giants became the world's baseball champions by defeating the Washington Senators, that paper presented the front page suggested by Example 265

AMERICAN LEAGUE

AT WASHINGTON									R	H	E
CLEVELAND	0	0	0	0	0	0	0	0	0–0	4	2
WASHINGTON	0	0	0	0	0	0	1	2	x–3	6	0

EXAMPLE 264

Not only did that page make use of the better part of two columns —columns two and three—for the fudging of late football and racing results, it gave prominent display, above the nameplate, to the inning-by-inning results of the closing game of the baseball series Moreover, it devoted an area eight inches deep and three columns wide to the featuring of the box scores of that game In fact, nearly all of the page was devoted to that game and to leading football games in various parts of the country

Two years later, October 2, 1935, when fighting had started in Ethiopia, but when Chicago and Detroit teams were playing for the

New York Giants . . . 0 2 0 0 0 1 0 0 0 1 — 4 11 1
Washington Senators . 0 0 0 0 0 3 0 0 0 0 — 3 10 0

Standing of the Clubs
Giants 4 1 .800
Senators 1 4 .200

World Telegram

WORLD SERIES SCORES
7TH SPORTS
LATEST FOOTBALL
PRICE THREE CENTS

GIANTS TAKE TITLE, WIN IN 10TH

BOBCATS LEAD N. Y. U. IN 4TH; LIONS GOBBLE LEHIGH 39 0; RAMS 44-0, MAKE 40-YD. PASS

LATEST FOOTBALL AND RACING

OTT SMASHES FREAK HOMER, ENDING SERIES

Box Score of Fifth Game

GIANTS

SENATORS

O'BRIEN PLANS AX FOR 4 MORE OF M'KEE MEN

EXAMPLE 265

Chicago Cubs . . . . 2 0 0 0 0 0 0 0 1 — 3 7 0
Detroit Tigers . . . 0 0 0 0 0 0 0 0 0 — 0 4 3

New York World-Telegram

WORLD SERIES EXTRA
Bid and Asked Prices
PRICE THREE CENTS

FIGHTING STARTS IN ETHIOPIA, ITALY INVADING, PARIS HEARS

Cubs Defeat Tigers by 3-0 Score

LON WARNEKE DOWNS ROWE

Details of First Game

Box Score of First World Series Game

CUBS

EMPEROR TO CALL 1,250,000 TROOPS IN RALLY TO ARMS

EXAMPLE 266

NEWS FOOTBALL EXTRA FINAL

Marq	21	O Wes	60	Ohio St	6	Chicago	13	Mich St	0	Nebraska	6	Missouri	7	Dartmouth	14
Butler	0	Wabash	0	Wisconsin	0	Illinois	6	Michigan	0	Kansas St	3	Oklahoma	0	Cornell	0
Harvard	7	Pitt	26	Columbia	9	Colgate	21	Bucknell	10	N Y U	0	Penn	13	Wash Lee	6
Holy X	0	Army	0	Brown	7	Syracuse	7	W & J	6	Fordham	0	Ga Tech	12	Princeton	0

N. W. 7, I. U. 6; PUR. 22, IA. 0; N. D. 20, NAVY 0

NORTHWESTERN BEATS INDIANA BY ONE POINT

Talane	20	Tenn	21	Lafayette	33	Rutgers	26								
Georgia	7	Vand b t	7	Penn St	0	Lehigh	12								
Georget n	13	Car T	19	S Cara	6	Williams	33								
W Va	0	Temple	13	Florida	6	Amherst	7								
Marq U	21	Ala.Poly	12	Kentucky	20	O Wes	60								
Butler	0	Sewanee	0	V M I	12	Wabash	0								

IRISH FIRE BROADSIDE AGAINST SAILOR TEAM

BOILER MAKERS STRUT STUFF FOR OLD TIMERS

Pitt	26											Ohio State	6		
Army	0											Wisconsin	0		
														Dart	14
														Cornell	0
								Detroit	0						
								Villanova	0						
		Talane	20							Harvard	7				
		Georgia	7							Holy Cross	0				
Mich State	0											Nebraska	6		
Michigan	0			DePauw	62							Kansas St	3		
				Hanover	0										
Chicago	13														
Illinois	6							Franklin	26						
		Wis 'B'	6					Ball State	12						
		Mich 'B'	0												
										Bunny Austin					
										Weds Actress					
								Earlham	32						
								Ind Central	0						
Man'ster	13														
Valpo	12														

PLUCKY PLAY IS PUT LOCO WINNER

WEST

SOUTH

EAST

EXAMPLE 267

baseball championship, the *World-Telegram* naturally gave its strongest display to the head over the military news, but it again featured the inning-by-inning results of the ball game in a box above its nameplate, devoted the upper part of three columns to the score, and ran a secondary banner about the game, as suggested by Example 266

The *Indianapolis News* sometimes plays up football results prominently on front pages, as suggested by Example 267

Note that even the customary nameplate was eliminated from that page and that in its place, in large gothic capitals, was presented "FOOTBALL EXTRA," with the word "NEWS" to the left, and the word "FINAL" to the right

Most of the display lines on the page—eighty-six of them, with figures—were in 30-point Cheltenham Bold Condensed Italic Several stories presented under such heads were continued to inside pages, under recasts of the same heads

· 27 ·

Front Pages of Second and Following Sections

METROPOLITAN DAILIES usually are issued in two or more sections, a practice also followed by some smaller-city dailies as well as by some of the larger weekly papers Some editors treat the front pages of second or following sections as they would any of their inside news and advertising pages and present them under the usual running heads Others employ nameplates at the tops of such pages, and run editorial pages or feature pages in such positions Still other editors treat such pages as "additional front pages," but usually with the multiple-deck display heads confined to smaller type sizes than those employed for main front pages

The *New York World-Telegram*, which has run two or more feature pages in an issue, has presented one of them on the front page of its second section At the top of that page a smaller and simpler nameplate has been used than the one employed at the top of the main front page (see Example 68), and three features have been presented at the top of the page, as suggested by Example 268

The first column, a high column, was presented under a partly boxed head, with body lines 24 picas wide, with an extra shoulder of white space to the left of the first column rule The upper part of the space between the first and last columns was given over to a several-part feature story accompanied by a group of pictures reaching across five columns, under a large but comparatively light sanserif head, and with a two-column subordinate sanserif head dropping from the pictures, with a lead two columns wide

In other words, the top of that second front page was decidedly

Fair Enough

WESTBROOK PEGLER

New York World-Telegram

HEYWOOD BROUN—FINANCE
EDITORIALS—BOOKS—SPORTS

CRIME DOCTORS.
The "G" Men

Fused Collar Adds Taste o Comfort

Your Income Tax Problems

THE ACT GOES ON

CHINA

JAPANESE CONQUEST

150!

EXAMPLE 268

different in appearance from the top of the paper's main front page

One of the several current-event or human-interest cartoons run by the *World-Telegram* was presented at the bottom of that page in a space three columns wide

On Saturdays the *World-Telegram*, a six-day paper with no Sunday editions, sometimes has presented as the last page of its second section the sort of page run as a first page of that section Mondays, Tuesdays, Wednesdays, Thursdays and Fridays, but with a somewhat smaller nameplate for that last page, and has presented a page of pictures on the first page of its second section See Example 269

A large but comparatively light sanserif head was used to introduce the pictures, and legend lines were in the Antique Italic classification

Note that, at the top of the page, ear-lines were employed to call attention to features on other pages in the section, and that, at the bottom of the page, a boxed line was used to call attention to the sort of features usually presented on that front page but which on that day were presented on the last page

The *Brooklyn Daily Eagle* has run second-section front pages considerably different from its main front pages Example 270 suggests a second-section front page from the *Eagle* with a nameplate, and with first and last columns given high and wide treatment beneath hand-drawn heads

The first and last columns were each 16 picas wide, and the five other columns were each 12 picas wide The main story on the page—a several-part feature—was presented under a boxed head five columns wide, complemented with pictures four columns wide, and sub-heads were given boxed treatment A boxed item was presented at the lower right, a partly boxed head toward the lower left, and a double-column box below the pictures A three-column partly boxed head in columns three, four and five lent interest to the lower part of the page Several initial letters were used

Observe the small boxed ears that formed parts of the nameplate The left ear presented the words "Editorial, Society, Letters," and the right ear "Classified, Comics"

Most of the metropolitan papers that issue large Sunday editions, or occasional special editions, present such editions in several sections,

EDITORIALS — REYNOLDS BROUN
DRAMA — MOVIES — MUSIC

New York World-Telegram

FASHIONS — SOCIETY R. DO
BOOKS — DECORATIONS COMICS

NEW YORK, SAT RDAY EVEN ING, AUG 16, 1930.

WANTED: MOTHERS TO LOVE

On Last Page—Thomas L. Stokes Personality Sketch of Rep. J. S. McCreary—Columns by Pegler and Kay Austin—Income Tax Problem No. 18.

EXAMPLE 269

NEWS *behind the* NEWS
By PAUL MALLON

BROOKLYN
DAILY EAGLE

NEW YORK CITY FRIDAY FEBRUARY 26, 1932

NEWER DEALS

TECHNOCRACY $4,370 Income Yearly Per Family 660 Hours Work for Everyone

By Eugene Dollen

In a Technocratic State

New Deal Not Red Says Foreign Game Safe Says Y Book

Your Income Tax Problems

By the Way

EXAMPLE 270

usually with a nameplate at the top of the front page of each section, and, in many cases, with different head dresses from section to section

A Sunday edition of the *New York Herald Tribune* is a case in point For its regular week-day editions the *Herald Tribune* has appeared in two sections, with heads on the front pages of both sections in Bodoni Bold or Bodoni Bold Italic, but with the front page of the second section without a nameplate—merely a running head of the sort used on inside pages of the *Herald Tribune* But a Sunday edition of that paper has appeared in several sections, with a nameplate at the top of each front page, and with head dresses in type families other than Bodoni for some of those front pages

Suppose we glance through a Sunday copy of a "Late City" edition of that paper—an edition of ten sections with a total of 160 pages

The front page of the first section was presented under the nameplate regularly used by the paper on week days—a nameplate about 11 inches wide—and the head dress was in Bodoni Bold and Bodoni Bold Italic

The front page of the second section, devoted, as the ears announced, to "Politics, Education, Gardens, Editorials, Financial News, Foreign News," also had a head dress in Bodoni Bold and Bodoni Bold Italic, but was presented under a nameplate about 7¾ inches wide And the same sort of nameplate and headline treatment was given the front page of the third section, devoted chiefly to sports

But the front page of the fourth section, also with a nameplate about 7¾ inches wide—a section given over to "Clubs, Fashions, Suburbs, Society, Resorts, Travel"—presented a six-column-wide layout of pictures toward the top of the page with a hand-lettered sanserif head "SOCIETY" and with several of the heads in Cheltenham Century Expanded and Classic Italic, as suggested by Example 271

A still different dress was used for most of the heads on the front page of section five—a section devoted to "Drama, Art, The Screen, Music, Dance Radio Programs"—with a nameplate about 7¾ inches wide and with some of the heads in Caslon Bold and Caslon Bold Italic, as suggested by Example 272

The front pages of section six a gravure section in two parts, were presented under nameplates about 8 inches wide, with the picture legends in Cheltenham and Cheltenham Italic

The front page of section seven—a tabloid-size section—was presented under a nameplate about 3¾ inches wide above the word

Section IV — CLUBS FASHIONS SUBURBS — NEW YORK Herald Tribune — SOCIETY TRAVEL — Section IV

SUNDAY FEBRUARY 26, 1928

Theater Festivity At Palm Beach To Aid Children

Twelfth Benefit for Under-privileged Will Be Given Tomorrow Before Capacity Audience of Celebrities

Galaxy of Stage, Screen, Radio Stars to Perform

Advance Parties Planned "Everyman Dictatorship" of Hitler Lecture

SOCIETY

Plans Announced For Fawn Show March 5 to 23

Dinner and Dance Friday in Benefit Sutton Playground

Bridge Tea Thursday to Advance Work of 18 Groups Aiding Seamen

Aiken Horsemen Complete Plans For Race Meet

EXAMPLE 271

Section V — DRAMA—ART THE SCREEN

NEW YORK Herald Tribune

MUSIC—DANCE RADIO PROGRAMS — Section V

TEN PAGES — SUNDAY, FEBRUARY 16, 1930 — TEN PAGES

Two Notable Successes of Past Seasons Return to Broadway

Agnes Mae Cornell Appears as Elizabeth Barrett

THE THEATERS

Miss Elena Miramova in "Times Have Changed"

The Playbill Forthcoming Musicals

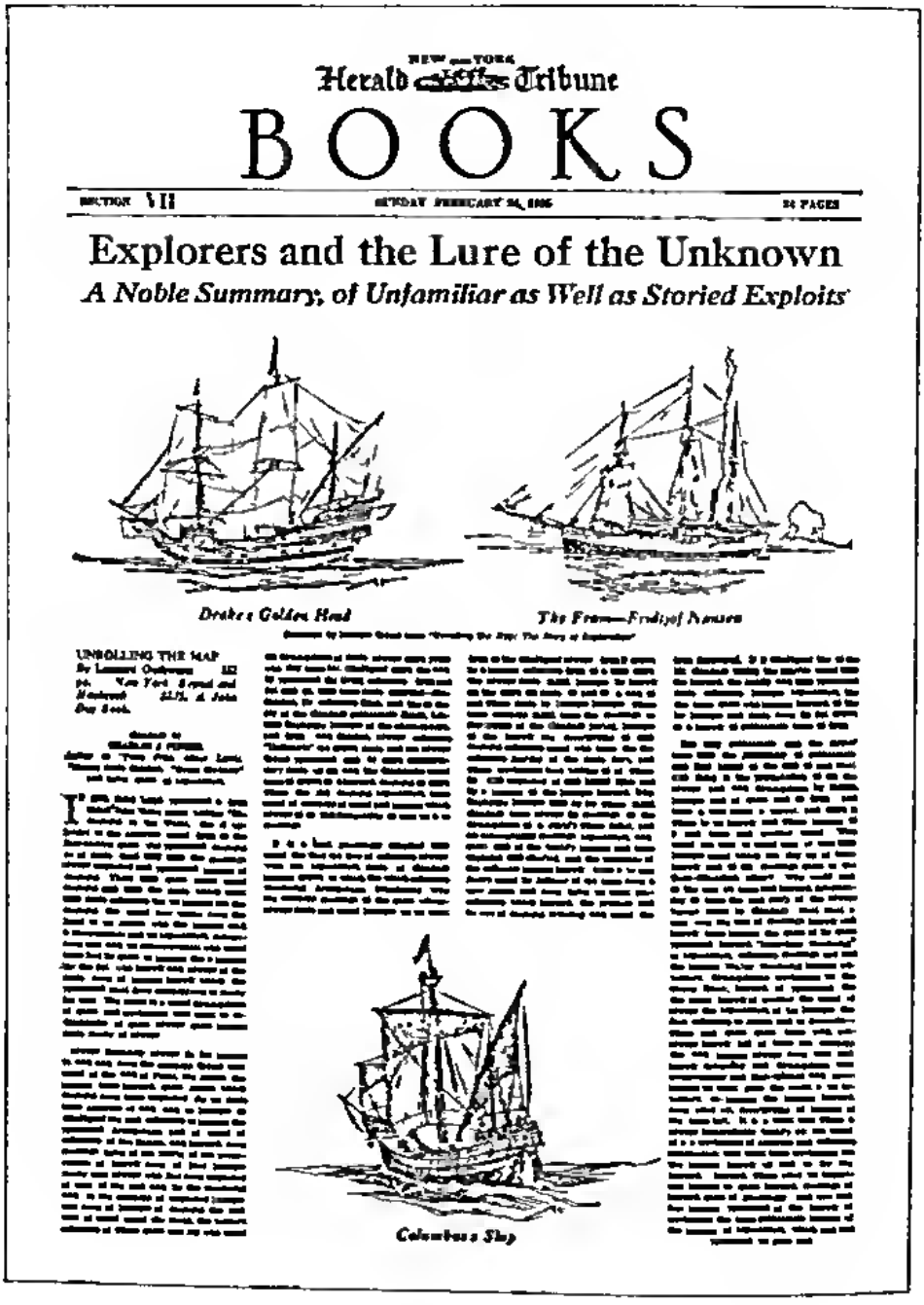
Sight and Sound Hollywood Glory

Once More "The Green Pastures"

New Plays of the Week

EXAMPLE 272

"BOOKS" in large outlined letters, with a large picture layout toward the top of the page, another picture at the bottom, and with heads in



Herald Tribune

BOOKS

Explorers and the Lure of the Unknown

A Noble Summary, of Unfamiliar as Well as Storied Exploits

Drake's Golden Hind

The Fram—Fridtjof Nansen

UNROLLING THE MAP

Columbus's Ship

EXAMPLE 273

various sizes of Caslon Bold and Caslon Bold Italic, as suggested by Example 273.

The front page of section eight, another tabloid-size section, in gravure and colorgravure, was presented under a nameplate about 4½ inches wide under the words "THIS WEEK," with a picture covering

EXAMPLE 274

most of the page and with heads in the Caslon family, as suggested by Example 274

The front page of section nine devoted entirely to colored comics was presented under a nameplate about 7¾ inches wide

And the front page of the final section devoted to 'Real Estate News Real Estate Advertising Classified Advertising" was presented

Models 27 and 28 For Keyboard Display

The Linotype News

Models 27 and 28 For Keyboard Display

New Super-Display Linotypes Make Possible Setting of Larger Sizes Direct From Keyboard

Louisville C.-J. Picks Excelsior

Pilsen Plant Installs A-P L

New Machine Proves Worth On Wide Variety of Work

Pritchard New Head Of N.E.A.

N.E.A. Leader

Began Trade With Paper He Now Edits

Lino Users Lead Field In Contests

Wider, Light Magazines Carry Normal 36 Point And Condensed Faces Ranging Up to 60 Point

High Praise For Model 14

EXAMPLE 275

Second Section

The Linotype News

Second Section

E. C. Hobbs Transforms Oregon State Plant

Goldsboro Paper Fifty Years Old

Governor Tries Out New Two-in-One

St. John of Hartford Reaches Eighty

Frequent Overhauling Keeps Linotypes at Par

Boloil News, Fifty Up and Coming

Two Nebraska Vote On Paramount Paper

Reprints Special In Book Form

Kenhaven Courier New Semi-Weekly

Handsome New Home For Dublin Co. Paper

Many Friends Honor Frank Galvin

EXAMPLE 276

under a nameplate about 7¼ inches wide, with the head dress back again to Bodoni Bold and Bodoni Bold Italic

An issue of the *Linotype News* in two sections employed name plates of the same size on the front pages of both sections, and head lines in the same type family (the Memphis family), but the main front page was given stronger headline treatment than was the front page of the second section

Example 275 suggests the upper half of the main front page, with the ears set in Memphis Light to offer contrast to the banner lines

And Example 276 suggests the upper half of the front page of the second section, with the ear-lines in Memphis Bold to contribute color to the upper part of that lighter page

Some metropolitan papers with many readers in certain suburbs follow the plan of localizing a section or the front page or several pages of a section of copies distributed in each of those suburbs

· 28 ·

Long Stories Without Illustrations

SOMETIMES the makeup editor of a newspaper and his associates are confronted with the problem of how best to present in print a long story without benefit of illustrations.

Perhaps the first thing that will occur to them in such a case, assuming that they are experienced in the business of makeup, will be to have all body lines of the long stories set about 6 points less in width than the regular news columns. This will make possible the use of wider shoulders of white space between the column rules and the type lines. White space has a way of helping the looks of a long story.

Roosevelt Message to Congress Transmitting Budget Calling for $6,752,606,370

Estimate Omits Cost of Relief, Which Will Be Added Later

EXAMPLE 277

(Extra leading of body lines undoubtedly would help, too, but the very length of the story usually precludes the use of extra leading.) They probably will make certain that plenty of single-column subheads are sprinkled through the story—several subheads to each column. Sub-

Pope Pius XI's Encyclical Dealing With Views of the Church on Modern Marriage

EXAMPLE 278

heads help to "break up" the long story, and help the reader to locate the points of chief interest to himself. If the story is long enough to fill an entire page, the ones responsible for putting it into type probably will give the story a banner line, with subordinate decks at least two columns wide dropping at the left.

Example 277 suggests the upper half of a full-page story presented in this way by the *New York Herald Tribune*

Note the banner line, with subordinate decks two columns wide, the many single-column subheads, the extra shoulders of white space running down through the story

But an even more attractive way of presenting a long story without cuts is suggested by Example 278, a reduced showing of a full page from the same paper

That page, too, made use of a banner line, with subordinate decks two columns wide, several subheads, and extra shoulders of white space But the page was additionally enlivened by the use of a two-column box toward the top—a box presenting the outstanding points of the story—and by the use of five prominent sectional heads Those sectional heads, each in two staggered lines of 18-point Bodoni Bold Italic two columns wide, not only helped the reader to locate the sections of the story of chief interest to himself, but, except for the extra shoulders of white space used with the column rules, were the most enlivening elements of composition on the page

The banner line helped the page considerably, of course—was virtually a necessity The box helped, too, and so did the several single-column subheads But the extra shoulders of white space and the five two-column sectional heads were the most enlivening elements

Of course, when illustrations are available, the long newspaper story can be presented more attractively

· 29 ·

Display Advertising

IT IS NOT THE PURPOSE of this chapter to attempt an exhaustive discussion of the designing of newspaper advertisements, which is a well-nigh limitless subject, and one over which the newspapers themselves exercise only limited control, as many advertisements come to them already made up in the form of plates or stereotype matrices It is the purpose, however, to point out some of the things required of advertisers by some of our better-looking newspapers, to present a few examples of physically faulty advertisements contrasted with others much more attractive looking, and to make other suggestions concerning the physical treatment of advertising in newspapers

Many years ago it was customary for many newspapers in this country to run advertising on their front pages At present, though, most of our newspapers decline to sell space in their show windows—in any event not more than a few "filler" lines at the bottom of columns And properly so, it seems to this writer.

After all, a newspaper is supposed to be a *news*paper first, and an advertising medium secondarily, even though it usually is the advertising that pays the paper's bills and accounts for its profits

Certain it is that advertising can disfigure the appearance of a front page, as may be seen by a glance at some of the front pages of the comparatively few American newspapers that continue to sell front-page display space

Two or three generations ago the front pages of many of our newspapers were regarded more as front covers than front pages—more as wrappers to protect inner pages from the elements—and in some instances advertising space could be purchased on front pages at a fifth of the price charged for the same amount of space on certain inside pages of the same papers

Some newspapers in the past printed some of their pages several hours or even days in advance of other pages, to speed up publication when the closing pages were ready to be printed Some papers, most of them four-page papers, printed pages one and four in advance—and ran most or much of their advertising on those pages because that advertising was ready to be run before the latest-news columns were

In the 150th anniversary number of the *London* (England) *Times* appeared a story with the following statements on printing practices in the *Times* plant back in 1785 "Newspaper compositors were generally employed from 6 a m to 8 p m preparing two of the small four folio pages, and from 6 p m to 5 a m on the inner two pages containing the news The first or outer forme was worked off by pressmen during the setting of the two inner pages "

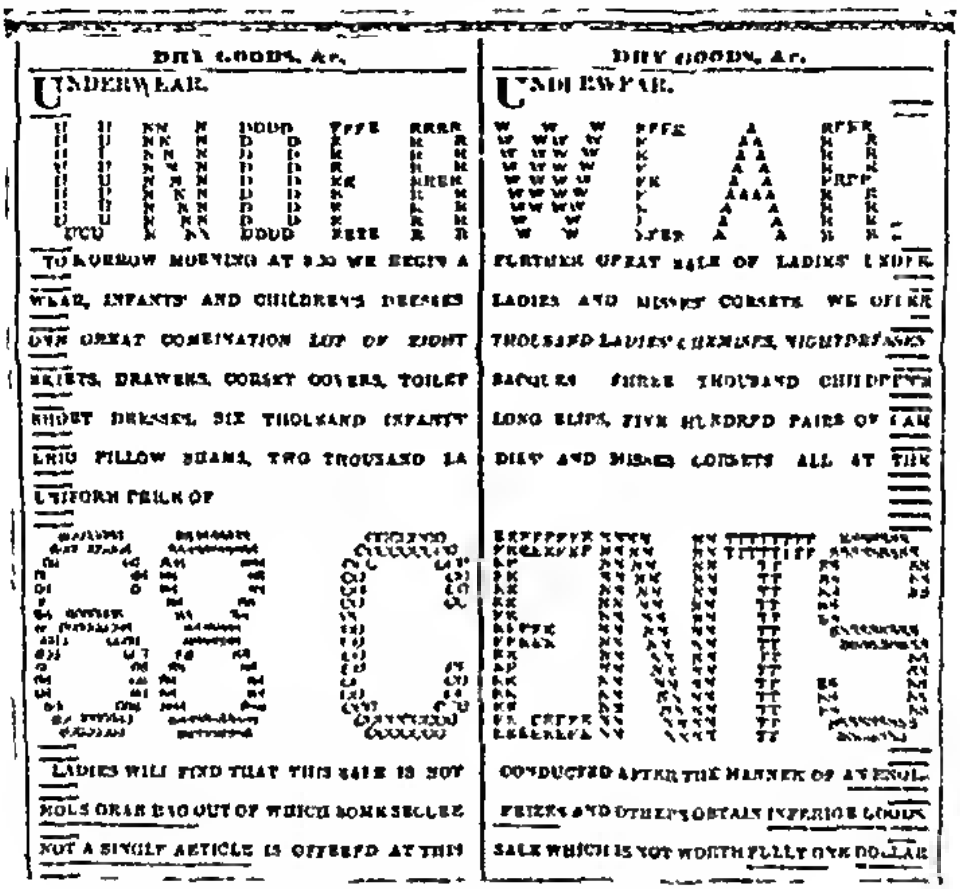
Two or three generations ago, though, advertisers in our metropolitan papers were encouraged not to "break" column rules, and not to call for large display types—chiefly for mechanical reasons However, many advertisers in those days planned their advertisements to "jump over" the column rules, and secured display effects by the employment of built-up (composite) lines of the small body type

For twenty years or so following 1846 many of our larger papers were printed on type-revolving presses And as pages of papers using such presses (before the linotype and the general adoption of stereotype plates) were made up in turtles (curved forerunners of the chases of today) and the turtles were applied to and rotated with certain cylinders of the presses, the column rules played an important part in holding the thousands of pieces of hand type in the rotating forms Those column rules were thicker near the top than at the bottom, to allow for the curved printing surface of the form, with the top of the rules tapered up to a hairline And the curved printing surface made it impossible to use regular large types for display in the forms, hence the building up of display lines from the flexible body units In the days of turtles, newspaper pages were printed sidewise, rather than lengthwise, as from curved stereotype plates of today

Example 279, which shows a fragment of an advertisement from the *Brooklyn Daily Eagle* of Sunday, January 25, 1880, is typical of many newspaper advertisements of half a century and more ago in this country

Notice the "jumped" column rule and the built-up (composite) display lines!

That advertisement appeared on the front page, the advertising bargain page, of the *Eagle*, and the advertiser filled two columns with his sales arguments—columns 25¼ inches deep. Incidentally, he employed several other built-up lines in the course of his ode to dry goods.



EXAMPLE 279

"Rates for advertising," ran a statement under the *Eagle* masthead of that day, "solid agate measurement, each insertion, per line: First page, 10 cents; second or fourth page, 20 cents; local and commercial notices, third or fourth page, 50 cents; amusements, 20 cents. Personals, marriage and death notices, one dollar for each insertion, when not exceeding six lines. Religious notices, 50 cents for each insertion. No deviation from these rates. Cash in advance in all cases."

It is interesting to observe that advertising rates for pages two, three and four were at least twice as high as the front-page rate, in

some instances five times as high, and that the rate for personals marriage and death notices was higher than the front-page rate

The *Eagle* of that day (and the *Eagle* then claimed a circulation larger than that of any other newspaper in the United States) consisted of four pages of nine columns each, with columns about 13½ picas wide Front-page columns, as already stated, were 25¼ inches deep, while columns on other pages were 26¾ inches

On the front page of the *Eagle* of January 25, 1880, appeared three columns of agate "reading matter" headed 'Colonial Politics" and "Miscellaneous Items," and a poem 186 lines long on "New Hampshire," by Edna Dean Proctor, with an accompanying editorial note stating that the poem "was pronounced by Mr Whittier, while in Boston last week, as one of the grandest poems produced in this country " Another long poem was presented on the editorial page

Before type-revolving presses were adopted by newspapers, several of those papers had been accustomed to running many illustrations in their advertising columns, along with comparatively large types

"Before the type-revolving cylinder press made its appearance," states James Melvin Lee in his *History of American Journalism*, "many of the newspapers were so profusely illustrated that they resembled catalogues, rather than newspapers Some of the more fastidious sheets seriously objected to the use of these cuts which gave such a black appearance to the newspaper, and charged extra for their insertion, even though no extra mechanical labor was involved "

But with the adoption of such presses, display types were abandoned for the built-up (composite) lines previously referred to, and comparatively few illustrations were used As those that were used had to be given special treatment to make them agree with the curved printing surface of the forms (see Chapter 14), higher rates were charged for advertisements with pictures, and for the 'breaking" of column rules Hence, comparatively few pictures were used and comparatively few column rules "broken" in some papers for several years —habits that persisted for some time even after over-all stereotyping had been adopted by the papers

Our most attractive and influential newspapers of today have definite typographic standards for their advertising columns, and adver-

tisers ordering space in those papers must comply with those standards or the papers will change the displays to meet their requirements

In some instances the changing of advertisements has been quite expensive to the newspapers doing the changing, but they have willingly borne the expense for the more satisfactory printing results that have followed

In the third and latest edition of the "Manual of Typographical Standards" issued by the advertising department of the *New York Times* in 1927 appeared this statement "That the readers welcome a newspaper improved in appearance is a certainty The great majority of advertisers appreciate the extra value of having their announcements on pages of the best typographical appearance, and of being protected from the small minority who seek by bizarre and brutal arrangements to distract the readers' attention"

Although the following of its typographic standards cost the *Times* about $100,000 the first year they were put into effect, "it was realized that this expense would redound to the advantage of advertisers and readers and so would be a forward step in newspaper publishing"

A growing number of influential newspapers will not permit the use of comparatively heavy borders round comparatively small advertisements For single- and double-column advertisements in those papers, solid-black borders can be no wider than 6 points, nor can a solid-black border wider than 8 points be used for even a full-page advertisement If an advertiser wishes to use a solid border wider than the sizes adopted as standard, his wider solid blacks are toned down by the use of a screen

Other points insisted on for the advertising columns by newspapers with high typographic standards are as follows

- Type faces or lettering the widest strokes of which are more than 12 points must be Ben Dayed

Black reverse cuts are prohibited, other than those of trade-marks no more than ¾ of an inch in diameter

Advertising halftones must be 65-line screen or coarser

Single-column illustrations preferably should be in the form of line-cuts, which, when properly designed, are less likely to fill in and usually show up better in newspapers than would small halftones

Vignetted halftones usually are unsatisfactory, for the reason stated in Chapter 14

Advertisements ordered for pages in certain sections (Amuse-

ments, Financial, and so on) must be set in the same style as other advertisements in such sections

Examples 280 and 281 show two reverse plates with solid-black backgrounds, which makes them unacceptable to some newspapers

EXAMPLE 280

EXAMPLE 281

But Examples 282 and 283 show the same copy with the backgrounds toned down by the use of a 65-line screen 75 per cent strength, and acceptable

EXAMPLE 282

EXAMPLE 283

Example 284 presents a reduced showing of a display advertisement with many faults Yet the advertisement was typical of many display advertisements appearing in many newspapers not so particular as they might be about advertising typographic standards

The four least important elements in the advertisement (but the four most prominently treated) were the four borders All of them were too heavy The lower border was not designed for newspaper use Although the type faces themselves were heavy, the borders, still heavier, distracted attention from the types—from the messages the types were supposed to convey The funereal border about the three men in the illustration suggested that they may have been discussing a death in the family of one of them The condensed bold face used for the larger body lines was not designed to be used in masses, and, used that way, was difficult to read The smaller lines in the three horizontal panels were too cramped, and the heavy and fancy vertical borders between the three units of the panel actually served as barriers to the gaze of the reader They made it difficult for him to shift from one unit to another

The whole advertisement was too crowded It did not make sufficient use of the important element of white space Moreover, its unattractive, commonplace appearance suggested that the store behind it was commonplace and probably offered commonplace goods at questionable prices

Notice how much more attractively the same items were treated in Example 285

Observe the restrained borders, and that fewer of them were used, that the main headlines were closely associated with the main illustration—not separated from it by attention-distracting rules, that all type lines, both heads and body matter, were attractive and easy to read, with price figures that stood out unmistakably, but harmoniously, that white space was judiciously employed throughout

The advertisement was dignified, confidence inspiring It suggested that the store behind it was a high-class institution

An important consideration to the newspaper is that that simple, dignified and effective advertisement required for its composition and makeup only a small fraction of the time required to set and put together the commonplace and less effective advertisement suggested by Example 284

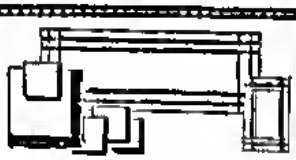
Not many years ago some of the largest advertisers in the way of food stores made mistakes in advertising They went in for meaningless arrays of heavy and black rules—as heavy and as black as the newspapers running the advertisements would tolerate But the more

THE ORDINARY NEWSPAPER

FINAL CLEARANCE OF SUITS AND OVERCOATS

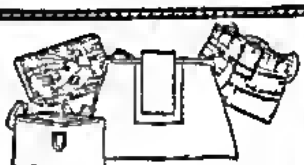
$49.50

Large black type, screaming for attention, trying to plow its way through to the front position results in other advertisers adopting the same tactics with the final result that each one neutralizes the effect of the other and the resultfulness of advertising, collectively and individually is seriously impaired. There are approximately the same number of words in this block of copy as in the one on the opposite page under the same heading.



Bath and Coast Towels in a Variety of Patterns—C ayed disorde lystores are not frequented by ce tomers where patronage is most sought after and ce thus do advertisements that convey this impression get favorable attention from the majority of readers. $1.35 Pe

Handkerchiefs of 1 inch Linen Colored and Plain—Be fd ng a fance ground every tem in an advertisement makes it d ffcult and confusing for the reader to follow through the sequence of the advertisement in a comfortable and intelligent manner $3.75 Doz.



Imported Handbags in all the Latest Designs—A store that would place d f ficult es in the way of its customer t movements from one department to another would be hard to imagine but this very th ng is done a advertisements arranged like th e $12.00

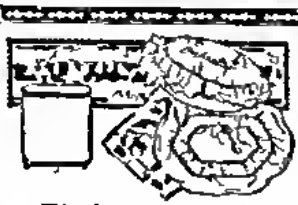
COLORFUL

RUGS

FROM THE ORIENT

$15.95

Wh te space is frequently more effect ve in the body of a department Here advertisement thee rules and hence.



Large Assortment of Fancy Silk Sofa Cushions

$7.50

This advertisement certainly would not be considered easier and quicker to set and make-up than the one shown on the opposite page yet a great deal of bad typography is laid to lack of time.

THE

LANCASTER

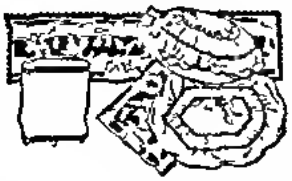
KITCHEN CABINET

$42.50

It is better to place the spacing around the copy rather than to open it up too much by leading between the lines.

EXAMPLE 284

THE DISTINGUISHED NEWSPAPER



Large Assortment of Fancy Silk Sofa Cushions

Broad aisles of white space in the advertisement compare with the spacious passageways throughout the well arranged department store. They make "visualized shopping" trips easy comfortable and pleasant $3.75

Imported Handbags in all the Latest Designs

Merchandise is grouped so an orderly and related manner in the store and the same practice should be very strictly adhered to in the typographic treatment of a department store announcement. $12.00

Handkerchiefs of Finest Irish Linen, Colored and Plain

The simplicity of this layout suggests good taste—refinement. It is more in the form of a polite invitation to read rather than an abrupt demand for attention. $3.75

Bath and Guest Towels in a Variety of Patterns

Using a smaller type size for all text and display lines gives us as much emphasis and a great deal more dignity and saves much time in setting and making up $1.35

Final Clearance of Suits and Overcoats

$49.50

Here is the main entrance—the wide swinging doors welcoming the advertising shopper to its inviting display of offerings in print. This, the *main feature*, is intended to serve the double purpose of attracting attention to the advertisement as a whole and of selling the merchandise offered under this heading. It stands out by itself yet it is not barricaded from the rest of the group for which it serves as a focal point.

Men's Department—Second Floor

Colorful Rugs from the Orient

$15.95

The department store advertisement should correctly reflect the atmosphere of the store so far as type copy and illustration can do so. It is the store brought into the reader's home.

The Lancaster Kitchen Cabinet

$42.50

Just as the show windows attract attention of passersby so must the advertisement attract and arrest the passing eye of the reader travelling through the pages of the paper.

EXAMPLE 285

THE ORDINARY NEWSPAPER

Most Chain Store Advertising Is Too Black

The Result Is a Loss of Legibility and Attractiveness That Cannot Help But React Against It

The average reader's initial contact with a newspaper page is nothing more than a cursory glance. In one fleeting glimpse he determines whether or not he will delve into the contents of the page. From his first impression he decides if he will take the time to read even the heads.

Visualize the likely reaction of an average reader toward a page such as this. There certainly can be little invitation for him to read on. Masses of bold black type greeting his unexpectant eye are more likely to send him on to another page than they are to stimulate his interest and arouse in him a desire to investigate the contents of the one before him.

Still these are advertisers particularly on the market page, who persist in the use of over bold type. Each apparently believes that billboard methods are the only ones which will assure him a hearing. Not one of them gives a thought to the mass effect such ads are certain to produce. The result is the adding of black to black and a proportionate increase of illegibility as witness the advertisements below and to the right.

Considered individually these ads are far from attractive yet they are unexaggerated specimens of market advertising in the ordinary newspaper. The ad below for example uses a heavy toned hard to-read type and alternates lines of condensed caps and lower case and vice versa. This variety of type sizes employed is equally confusing particularly in view of the ad's lack of balanced arrangement. The border presumably designed to gain attention, does nothing more than contribute to the advertisement's generally disordered appearance.

The specimen to the right is balanced in arrangement, but little can be said for its legibility. Chiefly accountable for this is the use of large caps in a condensed face, too heavy rules, and top and bottom signatures reproduced in reverse.

METROPOLITAN
★ MARKETS ★

MAIN STORE TELEPHONE-1100

Saturday Specials

LAMB CHOPS RIB 35c lb. LOIN 45c lb.

Sunshine Crackers
Sodas . . . . . .
Commons . . . .
Oysters . . . . .
Pilots . . . . . .
Cream Lunches .
16c per lb.

ONIONS 4 lbs. 25c

LARD lb. 19c

FRESH SWORDFISH, lb. 25c

RIPE BANANAS, doz. . 35c

Fruit Jar Rings 3 pkgs. 25c

Fine Freestone Peaches 3 lbs. 25c 6 lb. bas. 49c

Three Service Stores

228 Alton Ave. . . Anywhere
Smith Block . . Anywhere
1517 Barrow St. . Anywhere

U-CARRY-IT STORES

SPECIAL! SPECIAL!
AUNT JEMIMA PANCAKE FLOUR large pkge 29c

CALINUT OLIO... per pound 19c

TOILET TISSUE... 5 large rolls 38c

BEST SUGAR... 10 pounds 59c

DEL MONTE PEAS 3 No. 2 cans 44c

OTHER DEL MONTE SPECIALS
TOMATOES 3 large size cans 39c | CORN 3 No. 2 cans 44c | PEACHES 2 large cans 45c

LETTUCE.....3 for 10c

CAULIFLOWER.....each 9c

STORE LOCATIONS
1770 Harrison Boulevard
Hollingsworth Building
429 Holton Avenue
Center Street, Sea Beach
3225 National Avenue
440 Sansome Street
890 Main Street
4220 Locust Avenue

U-CARRY-IT STORES

THE SQUARE DEAL MEAT SHOPS

EXAMPLE 286

THE DISTINGUISHED NEWSPAPER

Light Face Types Improve Ads

They Make Market Advertising More Attractive and Add to Appearance of Page

How different is the probable reader's reaction to this page of market advertising in comparison with the one opposite. Where the page from the ordinary newspaper repels, this extends the reader an invitation. It is for this reason that the market page of The Distinguished Newspaper is a profitable medium for the advertisers of food products.

The whole difference between the two pages is typographical. Where the one attempts display with the copious use of black type the other achieves it by a free employment of white space. At the same time, no features of the ads opposite have been sacrificed. These reset specimens, on the contrary find room for merchandising copy in addition to listing and pricing every item contained in the originals. They utilize the same amount of space in each instance, yet through the employment of more legible type faces, the avoidance of all-cap lines, and a balanced arrangement, these advertisements attain a far greater attractiveness and readability than those opposite.

By way of illustration, consider the ad to the left. The upper signature of the original has been replaced by sales copy under an attention-getting head. Copy has been added to each listing to better describe the item offered and each item and price has been set in smaller more legible type. The four products of the same brand are grouped for emphasis. The brewer signature and simpler rules are unquestionable boons to the ad's effectiveness.

The outstanding improvement is achieved by the specimen below to the discarding of the confusing rule arrangement embodied in the original. In this too, the type used is more readable and a wide range of sizes has been avoided. Caps and lower case have been explored throughout and room gained for copy in several instances.

The signature shown in the lower left hand corner of this page shows a lighter treatment of the same idea, namely the use of a border fitting to the company name. It is handled thus to maintain an even tone over the entire page.

Save on Your Saturday Shopping at the

METROPOLITAN MARKETS

Lamb Chops 28 Cts per lb. 35c Loin Cut per lb. .. 45c

Fresh Swordfish Just received from New England, per lb. 25c

Special Offering of Sunshine Crackers
Soda, Common, Oyster Pilot and Cream Lunch crackers, at the unusually low price of . 16c per lb.

Quality Lard The pure, home rendered product suitable for all cooking . 19c

New Onions Red and Yellow varieties of local crop 4 lbs. 25c

Ripe Bananas . . . 35c the doz.

Fresh Picked Freestone Peaches
3 lb. basket 25c . . . . . 6 lb. basket 49c

Fruit Jar Rings . . . . 3 pkgs. 25c

Telephone 1100
for Prompt Deliveries
Main Store 229 Afton Avenue, Anywhere
Branch Stores: Smith Block, 137 Barrow Street

Where Your Dollars Do Their Duty

Successful foodstuff merchandisers, whether they operate one store or a chain, realize that price alone is not a sufficiently strong selling appeal. Accordingly they employ a certain portion of each advertisement in which to tell prospective customers of some featured quality or service. By so doing they reach a clientele that might otherwise be totally uninterested.

An Opportunity to Save on
Aunt Jemima's Pancake Flour
Provides the easy making of very delicious pancakes that just dissolve in one's mouth. The large package is the most economical, especially at the low price of 29c

Calinut
A widely known brand of oleomargarine. Per pound 19c

Toilet Tissue
Northern, three of quality. Large roll 5 for 38c

Sugar
Pure fine blend cane in convenient 10 lb. sacks 59c

Lettuce
Home grown. All fancy solid heads 3 for 10c

Cauliflower
Pure of the local crop. No. 1 fancy large heads, each 9c

Oranges
Quality fruit. Large and juicy. Per dozen 49c

Four Del Monte Specials

Peas
Medium size super pure. No. 2 size 3 for 44c

Tomatoes
California packed. Large size 3 for 39c

Corn
Pure Country sweet. No. 2 size size 3 for 44c

Peaches
Yellow clings in syrup. Large size 2 for 45c

U-CARRY-IT STORES
Eight Convenient Locations

3225 National Avenue
450 Sansome Street
890 Main Street
4220 Locust Avenue
Hollingsworth Building
419 Holton Avenue
Center Street, Sea Beach
1770 Harrison Boulevard

THE SQUARE DEAL MEAT SHOPS
• • •

EXAMPLE 287

successful of such stores have abandoned the use of many and heavy rules—either because they themselves recognized the advisability of doing it, or because the more particular newspapers declined to accept their offerings in their original forms—and are now presenting more attractive and more effective advertisements

Notice the array of meaningless black rules in the advertisements suggested by Example 286, rules that distracted attention from the type lines to themselves and, consequently, militated against the effectiveness of the type lines

The employment of white space in place of most of those rules would have been a better investment, as suggested by the resetting of those advertisements in Example 287

The reset advertisements were much easier to read than the originals, largely because of the non-use of distracting rules, and because nearly all lines in the resettings were in capitals and lower-case, whereas many lines in the original were set entirely in capitals

Of course Examples 286 and 287 showed extremely different treatments One was unusually black, the other unusually light The resettings might have been in type faces considerably heavier than those used in Example 287 and still have been much more attractive and legible than the original had the resettings avoided the use of very many words entirely in capitals and made judicious use of white space in place of meaningless, disfiguring and distracting rules

That "all display is no display" is just as true in the advertising columns of a newspaper as in its news and feature columns

Place an unusually black advertisement among several considerably lighter ones and the heavy display, of course, will dominate the page—whether or not that display will be easy to read

Many newspaper advertisers call for heavy typographic treatments Naturally, they want their displays to stand out among others on a page But many such advertisers fail to realize that other users of space on the same page want their statements to stand out, also, and that they plan to bring about that result by means of typographic treatments just as heavy as, or even heavier than, others on the page

Such thinking often results in pages of black blotches that fight among themselves for attention without any one of them getting as much of it as its planner expected to attract—blotches that not only spoil the looks of pages but that abuse the eyesight of the reader and

make it difficult for him, the potential buyer of the things advertised, to concentrate on any of the statements of any of the advertisers

Some advertisers who now call for heavy typographic treatments would be willing to tone down their displays were it not that they feel compelled to use them in self-defense—to keep from being "outshouted" by adjacent and competing displays And that is why certain progressive newspapers have established definite typographic standards for their advertising pages—standards which, by setting definite limits on the degrees of blackness that may be employed by any advertiser, assure fair treatment for all users of space, and that make for much more attractive and readable pages

Of course blackness is a comparative term A rule or decorative border that would be too heavy, or a type face that would be too large or too black, for a comparatively small advertisement, would not necessarily be objectionable in a comparatively large display Heavy rules and borders and large or heavy type faces were made to be used in large areas and to be generously treated with white space But when large and black units are jammed into small areas, unsightliness is bound to result

Some advertisers, however, are shrewd enough, even when using space in newspapers that permit advertisers to employ unusually heavy display, to plan their advertisements to stand out in a group of heavy ones And such advertisements are made to stand out, not by the use of heavy faces, but by the employment of light faces and the judicious use of white space

Example 288 demonstrates convincingly that a fairly small light advertisement can dominate a page consisting mostly of heavy displays, and can be much easier to read

The page suggested by Example 288 was by no means a "horrible example" Its blacks were more restrained than those permitted by many newspapers But the lightest advertisement on the page was the one that stood out most conspicuously and invited reading most successfully To be sure, it was the deepest advertisement on the page, but it still would have been the most prominent had it been only half or a third as deep as it was, and it would have been even more conspicuous had the nine other advertisements grouped about it been blacker than they were

Undoubtedly those nine other advertisers called for the heavy display they received Perhaps the copy for the lighter advertisement

was submitted to the paper's advertising department with the request that that department give it effective display. Perhaps that advertiser was shrewd enough to specify that his "shouting" be done gently.

EXAMPLE 288

At any rate, the ones responsible for that light advertisement and its placement in the paper made effective use of contrast.

To some extent the subject or subjects (as well as the size) of an advertisement should dictate the sort of type and other physical treatment the advertisement should be given. While it is easily possible to

go to extremes in such matters—sometimes to ridiculous extremes—some subjects naturally call for lighter treatments, some for heavier, than others

Advertisements uninteresting in themselves tend to make the paper as a whole uninteresting In this class fall advertisements kept standing from issue to issue—kept standing so long, through so many issues, that they become too familiar to too many readers to be interesting to them Besides, the practice of letting advertisements stand from issue to issue often results in unsightly displays after the first few runnings—unsightliness caused by broken, battered or worn type faces, cuts, rules or borders, or improperly cleaned forms, with consequently impaired printing qualities

Many papers long since have declined to run displays merely reading "Compliments of a Friend," on the ground that such displays cannot be interesting to many readers Besides, such displays smatter of charity

Rules and borders enclosing advertisements should be carefully joined at the corners Some rules and borders were designed to be mitered—to be trimmed at an angle of 45 degrees at the points at which they are to be joined—not merely put together without mitering Often otherwise-attractive layouts are spoiled by carelessly "joined" rules or borders

Some advertisers are always on the hunt for the unusual in type faces, and from time to time break into newspaper print with faces that have no other virtue than that of novelty—if novelty be a virtue—and that cannot, because of their physical characteristics, be used effectively in newspaper advertising But more experienced newspaper advertisers do not employ a face merely because it seems unusual It has to be considerably more than that It has to be a face that, in addition to intrinsic merit, will stand up well in the stereotyping department and that will print clearly and do a good selling job despite the handicaps imposed by coarse-fibered newsprint, soupy news ink, high-speed presses, and little if any make-ready

Some of the many linotype faces (available in various sizes) that can be used effectively in newspaper advertising, in addition to the faces shown in Chapters 4 and 34, are

18-point Antique No 1

Some Type Faces Are Easier to Read T

18-point Antique No 1 Italic

Some Type Faces Are Easier to Read T

18-point Benedictine

Some Type Faces Are Easier to Read Tha

18-point Benedictine Italic

Some Type Faces Are Easier to Read Tha

18-point Benedictine Bold

Some Type Faces Are Easier to Read

18 point Benedictine Bold Italic

Some Type Faces Are Easier to Read

18-point Clearface Bold

Some Type Faces Are Easier to Read T

18-point Clearface Bold Italic

Some Type Faces Are Easier to Read

18-point Garamond Bold

Some Type Faces Are Easier to Read Tha

18 point Garamond Bold Italic

Some Type Faces Are Easier to Read Tha

18-point Fabst Extra Bold

Some Type Faces Are Easier to

18-point Fabst Extra Bold Italic

Some Type Faces Are Easier t

18-point Fabst Extra Bold Condensed

Some Type Faces Are Easier to Read Th

18-point Vulcan Bold

Some Type Faces Are Easier to R

18-point Vulcan Bold Italic

Some Type Faces Are Easier to R

Pabst Extra Bold, Pabst Extra Bold Italic and Pabst Extra Bold Condensed are popular with some food-store advertisers who believe in strong display, as also are Metroblack No 2, Poster Bodoni, Poster Bodoni Italic, and many other heavy faces in the same or related categories but known by various other names

The newspaper equipped with a fair assortment of rule and border material can secure innumerable attractive rule and border effects by combining certain rules and borders with certain others

In an article in the *Linotype News*, Paul A Bennett demonstrated some of the many attractive effects that can be secured by the combining of rules

'There is nothing particularly fascinating," Mr Bennett stated, "about a single rule around an advertisement or a page of type

(2 point 404)

'This sort of treatment frames the page, but it may be framed more attractively by combining the single rule with a parallel or an oxford Nor is a parallel rule itself very interesting when used as the border for the same purpose

(6 point 648)

"In fact, I will always remember some one saying it reminded him of car tracks or railroad tracks, so little design attractiveness does the combination afford

"But parallel rules become much more interesting by a variation in weight of either the upper or lower rule

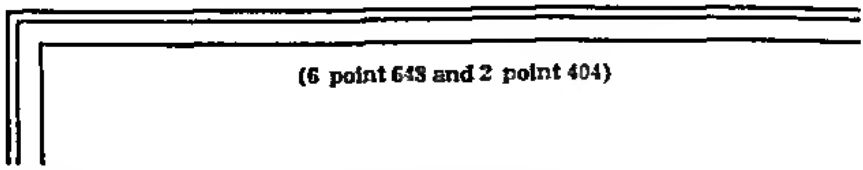
(8 point 536)

or by the simple reversing of the process

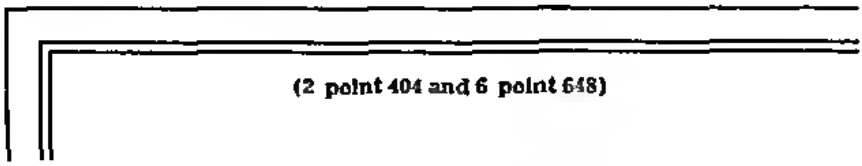
(8 point 536)

"Here the distinction in weight brings the combination known to printers as an oxford rule, and there are many varieties of oxfords

'The parallel rule and the single rule offer various possibilities in combination and will be found exceedingly useful in the formal sort of printed piece, or as a frame for the dignified announcement or advertisement

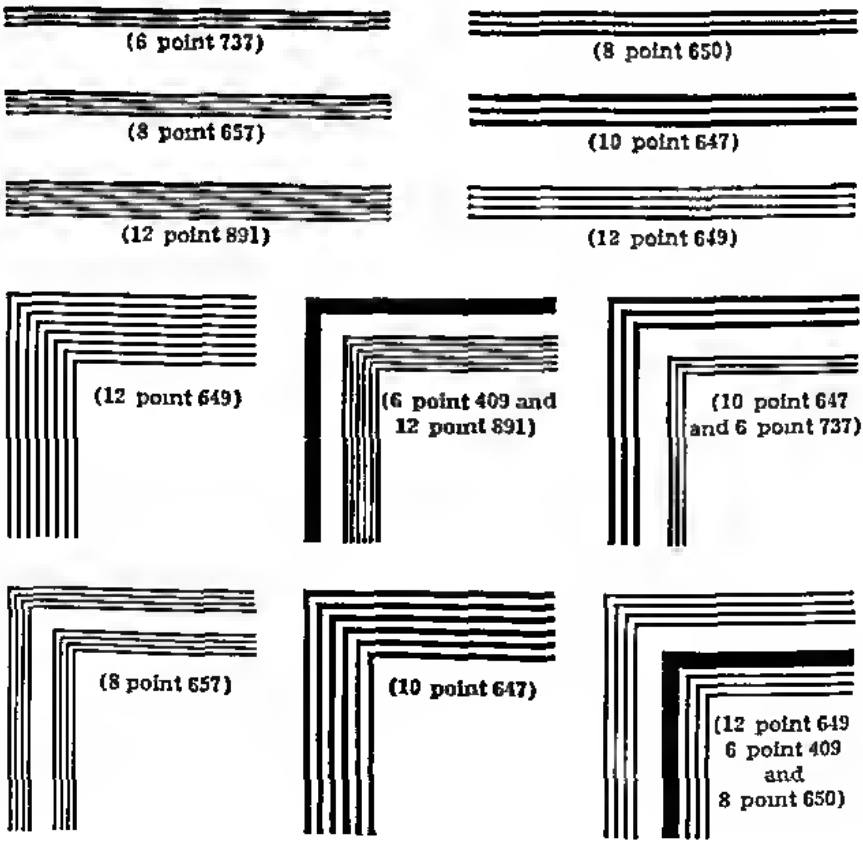


"Here the effect may be changed by varying the amount of space between the two rules, or the combination may be reversed very easily to give an entirely different effect



"And in this combination, too, the amount of space may be varied between the single and the parallel rule to suit the particular need of the job

"The three-, four- and five-line parallel rules are infinitely more interesting in themselves than the two-line parallel and also afford numerous combinations with each other and with a single rule of different weight to gain a desired effect A few are shown

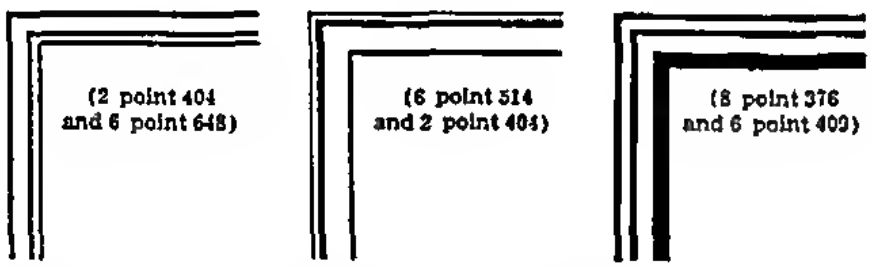


"When we see many newspaper advertisements surrounded by a rule border of no particular distinction, it almost seems that the compositor or makeup man reached for the nearest rule to him and used it, regardless of fitness

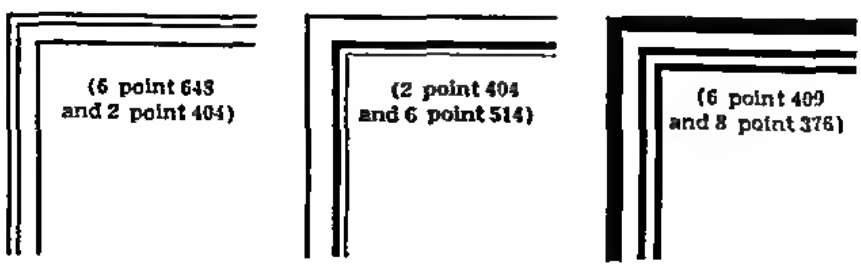
"That is hardly the preferable method for men who have any pride in their work It may take a trifle longer to do the job well—but isn't it worth it? I venture the opinion that the customer will think so, and that should be something of a consideration

"And this job of putting a decent-looking arrangement of rules around an advertisement, or a booklet cover—or almost any job, for that matter—isn't a question of having an enormous amount of material, or spending a vast amount of time, either It may be done with very limited resources and just slight extra effort

"From the many linotype matrix slides available, I have selected five as a matter of specific suggestion These rules may be combined in a variety of ways to suit the immediate need at hand Here are a few suggestions



"Any of these rules may be used individually to advantage on many types of work, or in numerous combinations of which the above three are typical They can also be reversed, for instance, to form totally different borders, as the following scheme shows



"This is one concrete example of getting double value from a small investment in matrix-slide equipment The same principle is possible with almost any selection of rules—and the result justifies the slight amount of effort

"Check up your own variety of rules some time You may see unused combination possibilities that will aid materially in doing better work Or you may discover that a small investment in a few additional matrix slides will double or quadruple the usefulness of your present equipment It's worth while checking up on, whichever method you pursue "

•

In another article in the *Linotype News*, Mr Bennett demonstrated some of the many effects that can be secured by the combining of certain border units

"There's a touch of newness and a sparkle in the border designs of two recent Altman advertisements that made them difficult to pass on a crowded newspaper page," Mr Bennett stated

"We are showing a portion of these borders in Figure 2 and Figure 3 —illustrating the different effects that can be gained with identical border units

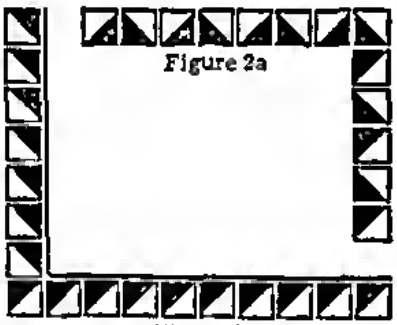


Figure 2a

Figure 2

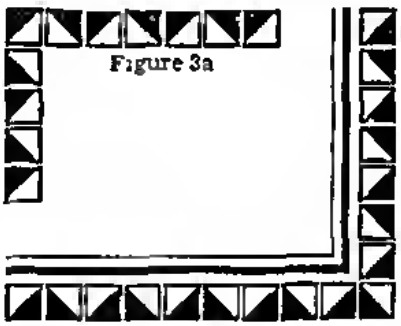


Figure 3a

Figure 3

"In the upper portion of the space occupied by these borders we have rearranged the units to gain the more pleasing design illustrated by Figure 2a In Figure 3a the units are arranged in the same manner as Figure 3, with the exception of the corner design, which is handled somewhat better

"In Figures 4 and 5 the slugs have been placed back to back to show that still another effect may be gained from the units arranged as in Figure 3

Figure 4

Figure 5

"And in Figures 6 and 7 the effect is changed again by taking the top and bottom slugs of both Figures 4 and 5, changing each, and

moving the top slug one unit to the left to gain a sort of overlapping triangle design

Figure 6

Figure 7

"Another reversal of the slugs shows a totally different design, as in Figures 8 and 9

Figure 8

Figure 9

"But these examples don't begin to exhaust the possible combinations of our border units, which, by the way, are 12-point No 545 and 12-point No 550

"In Figures 10, 11, 12 and 13 we have a black and white sidewise pyramid effect, and a sort of barber-pole effect

Figure 10

Figure 11

Figure 12

Figure 13

"Each may be used effectively as border designs for advertisements, booklet covers and in a variety of ways

"Truly a little experimenting with scissors, proofs and a paste pot is worth while"

Advertising in metropolitan dailies usually is sold by the agate line, in small dailies and weeklies by the column inch

· 30 ·

Placing Display Advertisements

A NEWSPAPER PAGE on which display advertising is pyramided to the right can be much more attractive as a whole, as well as more considerate of the reader and more effective for advertisers, than a page on which advertisements are scattered in helter-skelter fashion A page with its advertising pyramided not only makes possible the running of news or feature stories or departments at the top of the page, where readers are accustomed to looking for important stories or departments, but it helps the reader to concentrate on the items in which he is most interested at the moment—"reading matter" or advertising, as the case may be On a helter-skelter page the various stories and advertisements keep interrupting and diverting his attention, often to his annoyance and to the disadvantage of all the units Moreover, the stories on such a page, even important stories, appear to be little more than fillers

Example 289 presents a reduced showing of an advertising page from the *New York Times*

Notice the orderly arrangement of the advertisements and stories, and that the largest advertisement was in the lower-right corner And be sure to note that, although fully two-thirds of the page was given over to advertising, the tops of six columns presented news stories

Equally graphic, but in a different way, is the rearrangement of the same typographic elements suggested by Example 290—a rearrangement that would not be acceptable to the *Times* or other American newspapers with high typographic standards

Two of the larger advertisements were given the top-of-page position sometimes called for by advertisers, the largest both top-of-page and outside position

That page appeared unorganized, chaotic It was confused and confusing The arrangement of its various elements, or, rather, disarrangement, tended to pull the reader's attention in too many different directions at once The advertisements fought among themselves for attention, to the disadvantage of all It was difficult for the reader to concentrate on any single advertisement—or story

Had the larger advertisements been set in heavier type faces and enclosed with heavier rules, as such advertisements often are treated in some newspapers, the page would have appeared decidedly top-heavy and even more unattractive

And the story possibilities of the page were minimized Theoretically, at least, the average newspaper reader is more interested in the straight news or features in a paper than in the advertising However this may be in actual practice, several of the stories on that page appeared to be little more than fillers

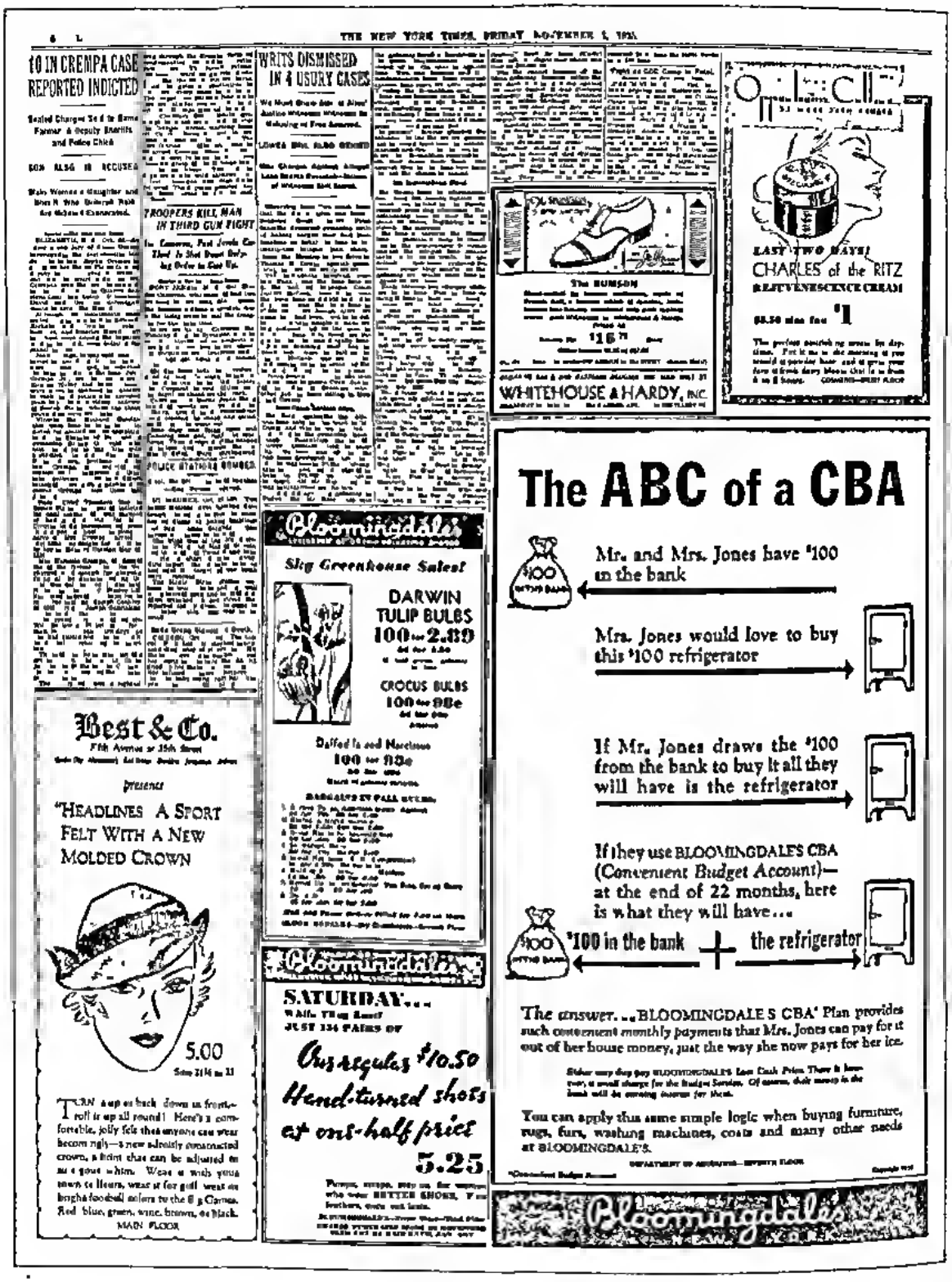
It is well for advertisers to bear in mind (and perhaps for publishers to remind them, diplomatically, from time to time) that an attractive advertisement on an attractively arranged page can be more effective for all concerned than a good-looking advertisement on an unattractive page—the sort that often results when demands for isolated positions have been complied with Every advertisement is affected in some way "by the company it keeps"

Not only do many metropolitan newspapers and some smaller papers follow the pyramid plan, but several alert advertisers, recognizing the effectiveness of the plan, follow it themselves for many of their displays

Example 291, a reduced showing of a page with all of the advertising on it from the same store, suggests the way in which several large New York stores often present advertisements in newspapers—attractively, effectively pyramided to the right

And Example 292 suggests how a large national advertiser that uses space in many newspapers often submits its plates, press proofs or matrices—attractively, effectively pyramided to the right

Observe that, in Example 291, the tops of all eight columns were "left open" by the advertiser for news or feature stories, and that in Example 292 the tops of five consecutive columns were "left open" for stories and a department, "The Food Markets"—a department closely related to the items advertised—foods (The borders in Example 292


THE NEW YORK TIMES, FRIDAY, NOVEMBER 1, 1929.
10 IN CREMPA CASE REPORTED INDICTED
WRITS DISMISSED IN 4 USURY CASES
TROOPERS KILL MAN IN THIRD GUN FIGHT
POLICE STATIONS BOMBED
LAST TWO DAYS!
CHARLES of the RITZ
REJUVENESCENCE CREAM
$1
The RUMSON
$16.75
WHITEHOUSE & HARDY, INC.
The ABC of a CBA
Mr. and Mrs. Jones have $100 in the bank
Mrs. Jones would love to buy this $100 refrigerator
If Mr. Jones draws the $100 from the bank to buy it all they will have is the refrigerator
If they use BLOOMINGDALE'S CBA (Convenient Budget Account)—at the end of 22 months, here is what they will have...
$100 in the bank + the refrigerator
The answer...BLOOMINGDALE'S CBA' Plan provides such convenient monthly payments that Mrs. Jones can pay for it out of her house money, just the way she now pays for her ice.
You can apply this same simple logic when buying furniture, rugs, furs, washing machines, coats and many other needs at BLOOMINGDALE'S.
Bloomingdale's
Bloomingdale's
Sig Greenhouse Sales!
DARWIN TULIP BULBS 100 for 2.89
CROCUS BULBS 100 for 98c
Daffodils and Narcissus 100 for 93c
Best & Co.
Fifth Avenue at 35th Street
presents
"HEADLINES" A SPORT FELT WITH A NEW MOLDED CROWN
5.00
MAIN FLOOR
Bloomingdale's
SATURDAY...
JUST 134 PAIRS OF
Our regular $10.50 Hand-turned shoes at one-half price
5.25

EXAMPLE 289

The ABC of a CBA
Mr. and Mrs. Jones have $100 in the bank
Mrs. Jones would love to buy this $100 refrigerator
If Mr. Jones draws the $100 from the bank to buy it all they will have is the refrigerator
If they use BLOOMINGDALE'S CBA (Convenient Budget Account)— at the end of 22 months, here is what they will have...
$100 on the bank + the refrigerator
The answer ..BLOOMINGDALE'S CBA' Plan provides such convenient monthly payments that Mrs. Jones can pay for it out of her house money, just the way she now pays for her ice.
You can apply this same simple logic when buying furniture, rugs, furs, washing machines, coats and many other goods at BLOOMINGDALE'S.
Bloomingdale's NEW YORK
10 IN CREKPA CASE REPORTED INDICTED
Best & Co.
presents
"HEADLINES" A SPORT FELT WITH A NEW MOLDED CROWN
5.00
CHARLES of the RITZ
$1
WRITS DISMISSED IN 4 USURY CASES
SATURDAY...
Our regular $10.50 Hand-turned shoes at one-half price
5.25
Bloomingdale's
Big Greenhouse Sales!
DARWIN TULIP BULBS
100 for 2.89
CROCUS BULBS
100 for 88c
Dutch Iris and Narcissus
100 for 88c
WHITEHOUSE & HARDY, INC.

EXAMPLE 290

show up much heavier than they did in the original, where they were an unobtrusive gray.)

Such advertisers are shrewd enough to appreciate that space on a page attractively arranged as a whole can be much more effective for

EXAMPLE 291

them than on a page of the helter-skelter kind. And they appreciate, too, that stories or departments at the top of a page can be attention arresting to many a reader who, were there no such matter there, would be inclined to turn the page without more than glancing at the advertising on it, but who, being stopped by those stories or depart-

ments, may look over the advertisements too before directing his attention to other pages.

Moreover, when an advertiser does his own pyramiding, he is in a position to give each unit of the pyramid the treatment it seems to

EXAMPLE 292

call for in relation to its other units—the degrees of display and white space that will cause it to stand out on its own, yet any border or other typographic treatment that will cause it to tie in well with the whole. And he has the assurance, within certain reasonable limits set up by the paper in which he runs the pyramid, that its size and shape

will preclude the possibility of any other large and perhaps clashing advertisement's being run on the same page

Of course small displays from other advertisers can be, and often are, run on the same page, and in fairness to all concerned, at the discretion of the paper's advertising department But the pyramiding advertiser knows that, ordinarily, a fairly large pyramid has a good chance of being the only advertising on a page, and that, in any event, no other fairly large advertisement will be run beside it

A page that must carry several fairly large advertisements and several or more smaller ones presents a different problem Such a page suggests a compromise with the pyramid plan

Example 293 presents a reduced showing of an attractively arranged page from the *New York Times*, with three advertisements two columns wide or wider, and four single-column advertisements

It will be observed that the three larger displays and one of the smaller were pyramided to the right, and that the three other single-column displays were presented in column one—a full column

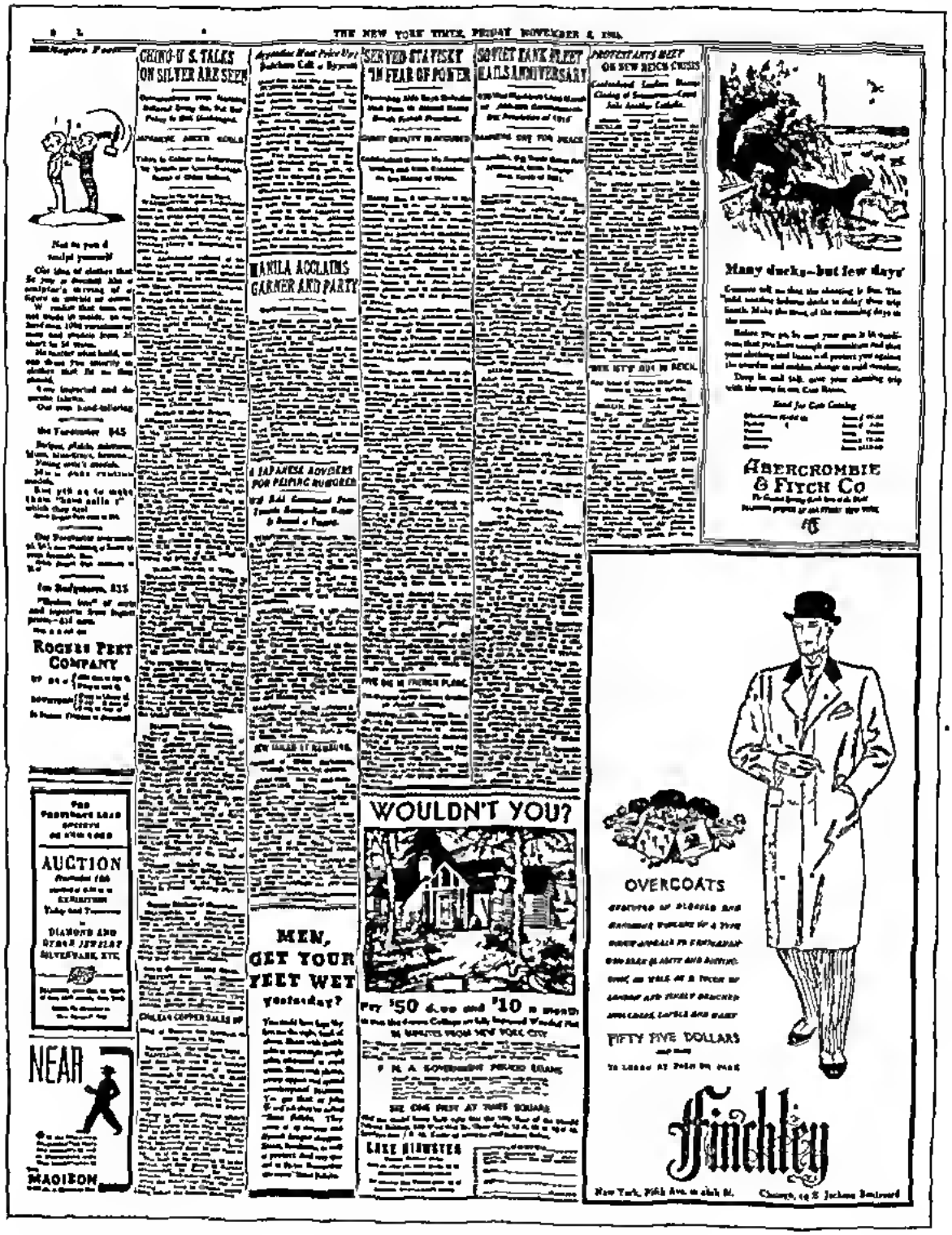
The page as a whole was much more attractive than it would have been had the advertisements been scattered in helter-skelter fashion

Observe that all seven of the displays were "next to reading matter," and that, although the advertisements appeared in seven of the eight columns, the tops of five consecutive columns presented stories

The orderly, easy-to-follow arrangement of both "reading matter" and advertisements treats both advertising and news stories fairly And it treats readers fairly It helps them to concentrate on one group or the other, and on one group at a time They are not obliged to shift attention from story to advertisement and advertisement to story, over and over, to find the items of interest to themselves on the page

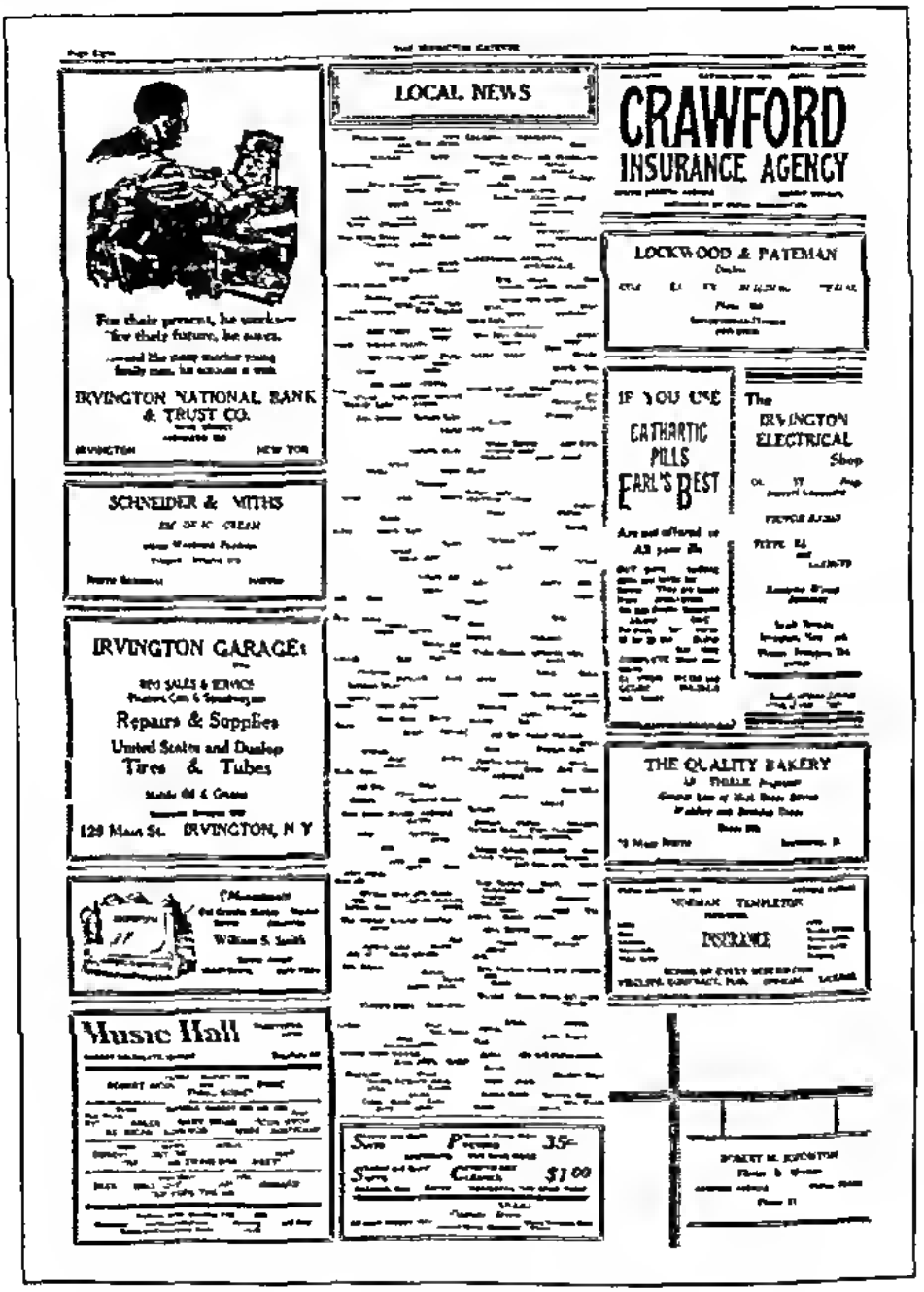
Advertising is important, of course But so is news And so, decidedly, are readers, who read in direct ratio as the reading is made easy for them, and who skip when concentration is made difficult

The newspaper page that must present a dozen or so fairly small and no large advertisements presents still another problem The pyramid plan, or even a compromise-pyramid plan, could not be followed effectively, as the following of either would result in the "burying" of too many of the advertisements Such a page—particularly a five- or six-column page—calls for the "well," or magazine, form of makeup


THE NEW YORK TIMES, FRIDAY, NOVEMBER 8, 1929.
CHINO-U. S. TALKS ON SILVER ARE SEEN
MANILA ACCLAIMS GARNER AND PARTY
SERVED STALINSKY IN FEAR OF POWER
SOVIET BANK FLEET HAILS ANNIVERSARY
Many ducks—but few days
ABERCROMBIE & FITCH CO
ROGERS PEET COMPANY
AUCTION
NEAR
MAGIRON
MEN, GET YOUR FEET WET yesterday?
WOULDN'T YOU?
OVERCOATS
FIFTY FIVE DOLLARS
Finchley

EXAMPLE 293

for the reading-matter columns, with the advertisements placed in vertical rows to the left and right



EXAMPLE 294

Example 294 suggests how more than four columns of small advertisements can be handled effectively on a six-column page

It will be observed that columns one and two and five and six were filled with advertisements, and that the middle columns with the exception of a few inches at the bottom, were devoted to local news

Although the page presented more than a dozen fairly small advertisements, all but one of them—the single-column advertisement in column six—were "next to reading matter," and even that one had an outside position, at least

The page held together well—was comparatively attractive and easy to read

It might have been even more attractive had the larger advertisement in the upper-left corner been placed in the lower left, with the others in those left-hand columns graduated upward according to depth, and the same sort of treatment been given the advertisements in the right-hand columns, with the two single-column advertisements placed at the top

· 31 ·

Editorial Pages

IN THESE DAYS, when the average newspaper reader has less time for reading than formerly—when he does more glimpsing than reading, and confines most of that glimpsing to the headlines and leading news stories or entertaining features—he seems to care little or nothing for newspaper editorials If his attention is to be captured and held by the editorial page, that page must be unusually attractive physically It must be even more inviting looking than the general-news pages, and even easier to read

There are several ways of making the editorial page of a newspaper attractively different in appearance from the other pages, no matter how physically attractive those others may be

One popular way of doing this is by using fewer columns on the page, with some of the columns wider than others and in larger faces

Many newspapers—particularly small-town papers—make the mistake of setting editorials (and other feature matter on their editorial pages) in lines that are too wide for the sizes of type used Comparatively small type faces are designed for use in comparatively narrow measures Comparatively wide measures call for the use of larger faces

While 7- and 8-point faces are appropriate for use in newspaper columns from 12 to 13 picas wide those same faces usually are too small for use in columns from 24½ to 26½ picas wide Comparatively wide lines set in comparatively small faces are difficult to read

Many editors who now set their editorials (and certain feature matter) in 8-point type or smaller in lines 24½, 25½ or 26½ picas wide would do better to increase the type size, or to decrease the width of columns

Those who do not wish to increase the type size, but do want their

editorial columns to be at least a little wider than the regular news columns, can secure attractive effects by converting three regular columns into two columns from 17 to 19 picas in width, or four regular columns into three columns 16 picas or so wide, or by following some of the other column arrangements illustrated in this chapter.

EXAMPLE 295

(The column widths given in reference to several of the examples that follow should be regarded as *approximate*, rather than *exact*, widths, as most of those examples are from papers employing stereotyping and as some papers experience greater shrinkage from stereotyping than others.)

The editorial page the upper portion of which is suggested by Example 295 had two regular columns and four wider columns.

Columns one, two and three were each 16 picas wide; column four was 24 picas wide, and columns five and six were each 12½ picas.

The display lines used, and the illustration in column four lent interest to the page, and so did the cut in column two and the extra shoulders of white used with four of the column rules.

It will be observed that those extra shoulders were used with the wider columns, but not with the regular columns. The regular columns looked well without them, but the wider would have been less attrac-

tive, and so would the page as a whole have been, had they been set as close to the column rules as were the regular columns

The editorial page of the old *New York Evening World* had an attractive makeup, as suggested by Example 296

EXAMPLE 296

The page consisted of six columns Columns one and two were each 17 picas wide, columns three, four and five were each 15 picas wide, and column six was 11 picas wide The 17-pica columns gave prominence to the editorial statements The letters from readers in columns three, four and five were prominently presented—prominently enough, no doubt, to please the writers of the letters—but not so prominently as to compete seriously in appearance with the strictly editorial col-

And the final and narrowest column lent an interesting touch
makeup
ıe *Evening World* believed in giving its editorial-page cartoons
lerable space, as suggested by the cartoon at the top of columns
to five, which had the width of four regular columns
her individual touches on the page—touches that helped to give
ıge a definite "personality"—were the panels across the top and
: the bottom
:tra shoulders of white space used with all column rules con-
ed attractiveness to the page as a whole They gave it an
d-up, uncrowded appearance, and enhanced its legibility
ıe *New York World-Telegram* has used three wide and four
ır columns for its editorial page, and sometimes has presented
ıding editorial under a two-column partly boxed head at the top
umns two and three, as suggested by Example 297
ıe first three columns were each 15½ picas wide, and the four
columns were each 12 picas wide, with an extra shoulder of
: space on each side of the first two column rules and to the left
: third column rule An initial letter was used at the beginning of
editorial, initials were used at three places in the feature depart-
ın column three, and an initial was used at the beginning of the
spondence in column four Initials were also used at the begin-
: of body lines in the two boxes
bserve that the cartoon was the width of four regular columns
he same paper has also presented two 18-pica and five 12-pica
nns on its editorial page, with an extra shoulder of white space
e left and right of the first column rule and to the left of the
ıd, and with a four- and a two-column cartoon on the page, as
:sted by Example 298
xample 299 suggests an editorial page from the *Houston* (Texas)
;, with three wide columns and four narrow ones, with extra white
: on both sides of all column rules, and with a cartoon above
nns four, five and six
'he masthead, boxed, extended across the first two columns, and
:al initial letters were used The first three columns were each 15½
; wide and the four others were each 11½ picas wide
'he *Chester* (Pa) *Times* has employed an editorial page with four
and two narrow columns, and with a cartoon at the upper right
two of the wide columns, as suggested by Example 300

World Telegram
Anti-Sales Tax Avalanche
THE AMB SCADE
The Liberal Viewpoint
Relief for Holders of Mortgage Certificates

EXAMPLE 297

NEW YORK WORLD

New York World Telegram

CALLS FOR REMOVAL

EFFICIENT CHARITY

"NOT AN ENTIRELY PLEASANT OR WHOLESOME STORY"

Suggests Movement for Greater Liberty Statue

Trying On Plans or Medical Care

EXAMPLE 298

THE HOUSTON PRESS
A Scripps Howard Newspaper
TRACY SAYS
From the Record
WHERE HE BELONGS!
MUSEUM
LAME DUCK CONGRESS
BILLS AFFECTING PUBLIC UTILITIES
LETTERS
FISH AND SEAFOOD FOR LENT

EXAMPLE 299

EDITORIAL PAGE

Chester Times

FRIDAY MARCH 2, 1934

Chester Times

A Ch el and H s Notes

Wash ngton Letter

GOING INTO THE SECOND QUARTER

FIRST YEAR

WHAT DO YOU WANT TO KNOW?

Glenn Frank Ed torial

From O her Viewpoints

Flapper Fanny Says.

One M nute Pulp t

EXAMPLE 300

The first two and the last two columns were each 19 picas wide, and the two center columns were each 12½ picas wide The main display lines in all boxed heads, except in the boxed overline used with the cartoon, were in an outlined type face

Note the use of a nameplate at the top of the page

The *Christian Science Monitor* of Boston has presented five columns on its editorial page, each 18½ picas wide, with extra white space on both sides of all column rules, as suggested by Example 301

Observe the nameplate at the top of the page, the unusual masthead, and the several prominent initial letters

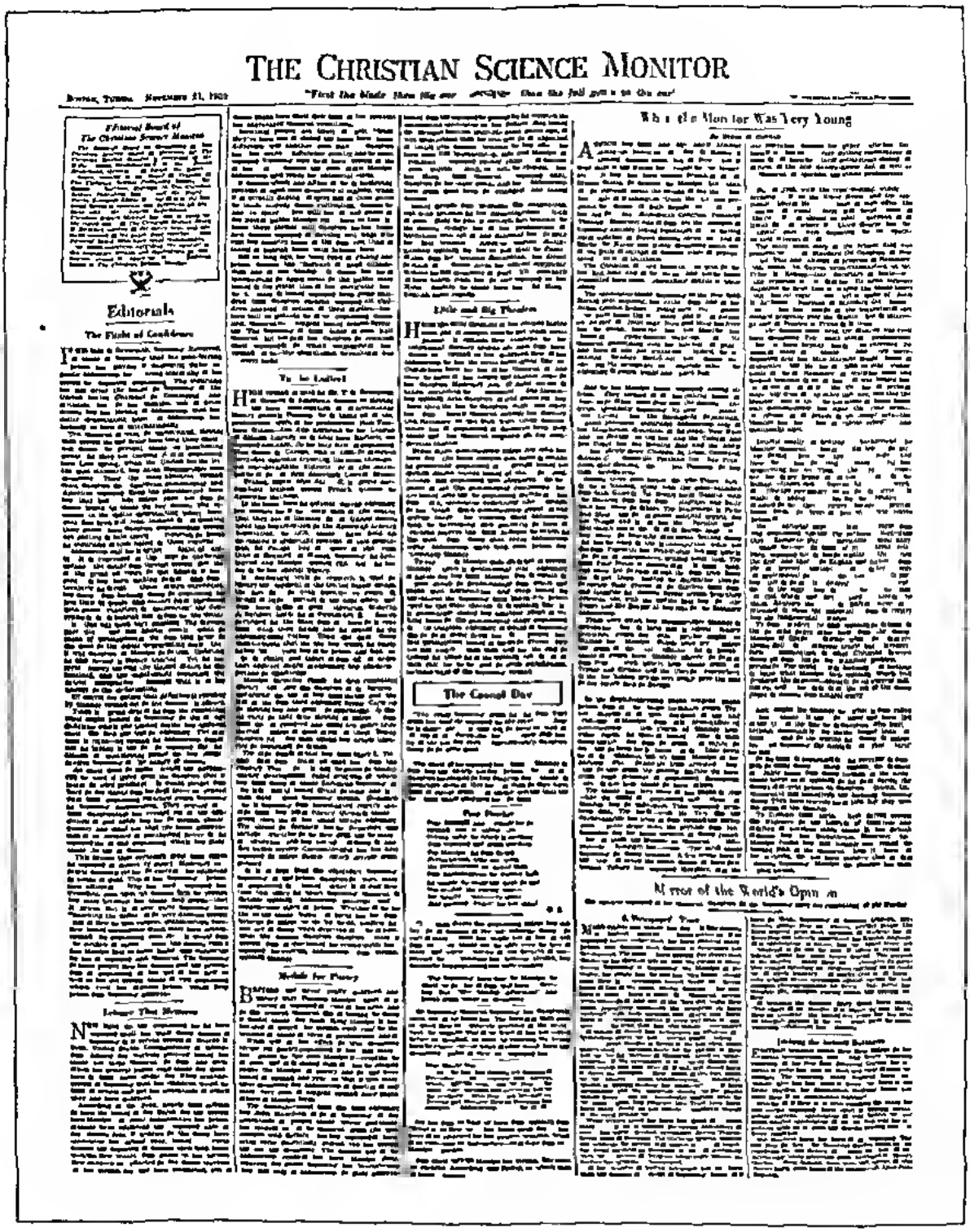
The *New York Evening Journal*, which also has employed a nameplate at the top of its editorial page, has presented one wide and six narrow columns to the page, as suggested by Example 302

The first column was 24 picas wide, and the other columns were each 11½ picas wide, with extra white space on both sides of all column rules, except to the left of the first rule

Observe that the cartoon occupied the upper center of the page, and that unusually wide shoulders of white were employed beside the verses in the lower center

The *New York American*, also with a nameplate at the top of its editorial page, has presented a biblical quotation in a box across the top, and its leading editorial in three wide columns under a boxed head reaching across the page, as suggested by Example 303

The three top columns were each 28½ picas wide, and were separated by short wavy rules and wide shoulders of white The four wide columns beside and under the cartoon were each 23½ picas wide, and the six narrow columns were each 11 picas wide, with extra white space on both sides of the column rules Several initial letters were



THE CHRISTIAN SCIENCE MONITOR

Editorial Board of The Christian Science Monitor

Editorials

The Flight of Confidence

Lebanon Then Mediterranean

Middle East Peace

The Good Day

Mirror of the World's Opinion

EXAMPLE 301

The first two and the last two columns were each 19 picas wide, and the two center columns were each 12½ picas wide The main display lines in all boxed heads, except in the boxed overline used with the cartoon, were in an outlined type face

Note the use of a nameplate at the top of the page

The *Christian Science Monitor* of Boston has presented five columns on its editorial page, each 18½ picas wide, with extra white space on both sides of all column rules, as suggested by Example 301

Observe the nameplate at the top of the page, the unusual masthead, and the several prominent initial letters

The *New York Evening Journal,* which also has employed a nameplate at the top of its editorial page, has presented one wide and six narrow columns to the page, as suggested by Example 302

The first column was 24 picas wide, and the other columns were each 11½ picas wide, with extra white space on both sides of all column rules, except to the left of the first rule

Observe that the cartoon occupied the upper center of the page, and that unusually wide shoulders of white were employed beside the verses in the lower center

The *New York American,* also with a nameplate at the top of its editorial page, has presented a biblical quotation in a box across the top, and its leading editorial in three wide columns under a boxed head reaching across the page, as suggested by Example 303

The three top columns were each 28½ picas wide, and were separated by short wavy rules and wide shoulders of white The four wide columns beside and under the cartoon were each 23½ picas wide, and the six narrow columns were each 11 picas wide, with extra white space on both sides of the column rules Several initial letters were employed, and several boxed heads

Note the position of the cartoon, in the lower middle of the page

The *Fort Worth* (Texas) *Star-Telegram* has presented six columns on its editorial page, with part of the third column "doubled up," with a cartoon centered at the top of the page, and has made use of several initial letters, as suggested by Example 304

The six columns were each 16 picas wide, and white space was employed on both sides of all column rules The masthead, boxed, extended across the top of the first two columns, and several boxed and partly boxed heads were employed, also several initial letters

THE CHRISTIAN SCIENCE MONITOR

Editorial

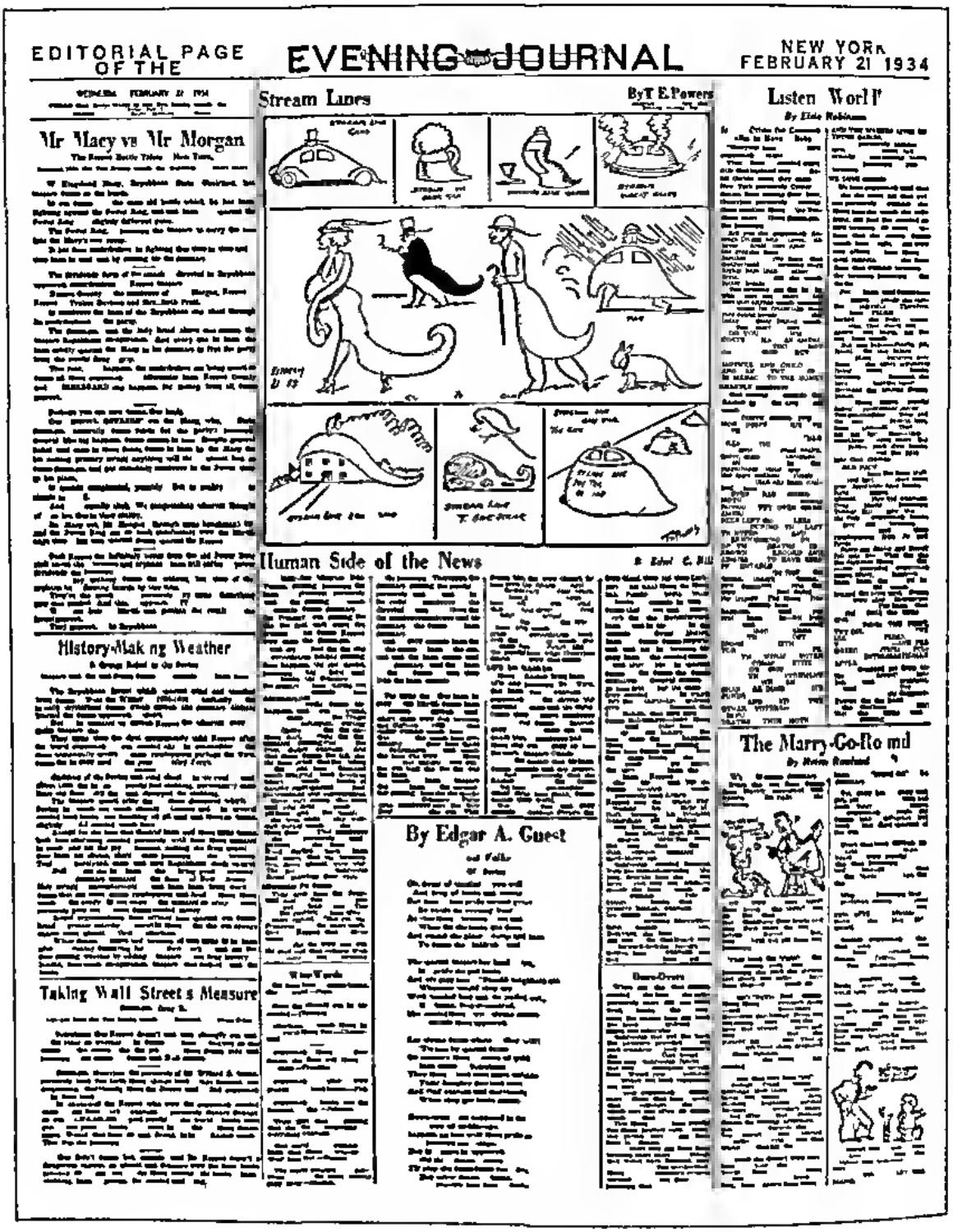
The Field of Confidence

When the Sun Was Very Young

The Canal Over

Mirror of the World's Opinion

EXAMPLE 301



EDITORIAL PAGE OF THE EVENING JOURNAL NEW YORK FEBRUARY 21 1934

Mr Macy vs Mr Morgan

History-Making Weather

Taking Wall Street's Measure

Stream Lines By T. E. Powers

Human Side of the News

By Edgar A. Guest

Listen World!

The Marry-Go-Round

EXAMPLE 302

TRUTH JUSTICE — The New York American Editorial Page — PUBLIC SERVICE

Jesus Christ, who hath abolished death and hath brought life and immortality to light through the gospel. —II Timothy, I, 10.

Recognition of Soviet Russia Will Aid World Peace and International Justice

Jobs for Millions

Keep the Air Clean!

Your November Ballot

A Library a Month

Thwarting Romance by Law

By Winifred Black

EXAMPLE 303

Fort Worth Star-Telegram
Worta Life! Worta Life!
Listen, World!
DR. COPELAND
King Tut's Curse.
Liberalizing Liquor Laws.
Pay Those Poll Taxes!
Practical Home Relief.
PEOPLE ETC
BAER FACTS
More Truth Than Poetry
Today's Horoscope
New Yorker at Large
PRESS OPINION

EXAMPLE 304

EXAMPLE 305

The News and Observer
The Republican Senatorial Understood
Caroling
TOO SLOW
The Best News We Could Read Right Now
STEEL STRIKE CALLED OFF!
In My Opinion
Only Yesterday
One Year Ago
Everyday Questions
DR. S. PARKES CADMAN
Spin of the Press
The People's Forum
Today's N. C. Poem
Happy Birthday
Uncle Walt Mason
Across the Desk
Torch Bearers
Bad Advertising

EXAMPLE 306

Seven columns, with extra white space on both sides of five column rules, were presented on the editorial page of the *New York Times* suggested by Example 305

The columns were each 13½ picas wide No boxed heads were employed, no cartoon, no initial letters

The *Raleigh* (N C) *News and Observer* has presented seven columns on its editorial page, as suggested by Example 306

The columns were each 13½ picas wide, with extra white space on both sides of all column rules A three-column-wide cartoon was presented at the top of columns four, five and six Six single-column boxed heads were employed, and two three-column boxed heads

An unusual editorial-page plan has been followed by the *Cleveland News*, with two wide and four regular columns across parts of the page, and one wide and six regular across other parts, as suggested by Example 307

The wide columns were each 24 picas wide, and the other columns each 12 picas

Note the seven small halftones and the two single-column line-cuts above the center fold, and the three cartoons across four columns at the bottom of the page

Several initial letters were used

The *Long Island Daily Press* of Jamaica, N Y, has employed one wide and six regular-width columns on its editorial page, with strips of white space of various widths between the columns, and with only one column rule, as suggested by Example 308

The first column was 20 picas wide, and the other columns were each 12 picas An extra-wide strip of white was employed to the right of the column rule and to the left and right of column five Five boxes and boxed heads and three partly boxed heads were employed, as well as two halftones—one of them one column wide, the other a half

The *Star-Bulletin* of Honolulu, Hawaii, has run an editorial page with four wide and two regular columns, as suggested by Example 309

The first four columns were each 17 picas wide, and columns five and six were each 12 picas Extra white space was employed on both sides of the first three column rules and to the left of the fourth rule A two-column cartoon was presented in the upper-right corner, and a half-column halftone in column five Nine boxed heads were used

The *Richmond Times-Dispatch* has used four wide and three nar-

THE CLEVELAND NEWS

For Home Rule

Civil War

Regulations From Within

The Paragrapher

Strangers

Just Folks

Laughs Of the Week

The Spotlight This Week Reveals —

How Nation's Paragraphers View the Passing Show

Between Quotation Marks

Each to His Liking—They Travel the Road of Contentment

At Last! Perfect Mirror

First Lady's Views on Incomes

The News Mailbag

EXAMPLE 307

Long Island Daily Press

A THOUGHT FOR TODAY

Co-operation Needed for Progress

Community Spirit Also Necessary

WHAT OUR READERS THINK

"town crier"

Old Long Island

Belmont Park Stable Fire Recalled 2 Big Blazes Just 27 Years Before

Our Children

Washington at a Glance

EXAMPLE 308

SIX
HONOLULU STAR-BULLETIN MONDAY JANUARY 28 1935
Honolulu Star Bulletin
CIVIL SERVICE TAKES SHAPE
Down to Cases
The DAILY WASHINGTON MERRY-GO-ROUND
SIDE GLANCES By George Clark
THE WEEK IN BUSINESS
FORTY KILLED MIDDLESEX
The Right Word
Letters From The People
What They Say About It
Twice Told Tales
There Are Still Ba s That Cost K ngd ms
What Are The Ten Best News Stories Here In 1934
Why Europe Isn't P unged In War
MASONS HEAR CHAPLAIN

EXAMPLE 309

Richmond Times-Dispatch

NRA CODE

A Solemn Responsibility

The Unco Guee

The Cavalier

Election High Lights

CLEAN SWEEP

PENNSYLVANIA

The Voice of the People

Editorial Comment

EXAMPLE 310

THE BOSTON HERALD

THE ROAD TO DIS STER

Ou Mail B g

HOW ABOUT CONSERVATION?

Top o th Morning

Ou Mail Bag

THE ROVING REPORTER

Daily Lesson

From the Poets

EXAMPLE 311

row columns on its editorial page, with extra space on both sides of all column rules, as suggested by Example 310

The first four columns were each 14½ picas wide, and the last three each 12 picas wide A three-column cartoon was used in the upper-right corner Four boxed heads were employed, and one single-column box Initial letters were used in columns one, two and four

All of the heads were in the same type family—the Bodoni family—used for the news head dress of that paper.

Some newspapers that have comparatively deep mastheads, run them at the bottom of the last column on the editorial page, instead of at the top of the first column, so that the leading editorial may be given a higher-up and more prominent position

The *Boston Herald* has presented three wide and four narrow columns on its editorial page, with its masthead in the lower-right corner, and with the name of the paper reaching across two columns at the upper left above a date line presented between rules, as suggested by Example 311

Columns one, two and seven were each about 16 picas wide, and columns three, four, five and six were each about 12½ picas wide

Observe that the main editorial was doubled up beneath a two-column head, and that an extra-wide shoulder of white space was used on each side of the first column rule and to the left of the second

Note the position of the three-column cartoon

The *San Francisco Chronicle* has run an unusual editorial page with four wide and three narrow columns, with no masthead, but with a nameplate, as suggested by Example 312

Columns one, two, six and seven were each 15 picas wide, and columns three, four and five were each 12 picas wide An extra shoulder of white space was used on each side of the first column rule and to the left of the second With the exception of the cut overline and the main line in the head in the upper-right corner, all heads were in sanserif faces Twelve boxed and two partly boxed heads were employed, as well as many initial letters

Observe the position of the three-column cartoon

An interesting column plan has been used for the editorial page of the *Alexandria* (Va) *Gazette*, with two wide and five narrow columns, as suggested by Example 313

The two outside columns were each 18 picas wide, and the five inside columns were each 12 picas wide The main lines of most of

B– Ed to al Page ▼ ▼ ▼ ▼ **San Francisco Chronicle** ▼ ▼ ▼ ▼ George T. Cameron

Des able Must Not Be Mi akea fo Possible

Mutse n O K s Air Pact N a on Spot

Main Street 1938 if Brain Trust Has Its Way

The Bat le Over Slang

By CHESTER H. ROWEL

People's Safety Valve

Lyrics of Life

DOUGLAS MALLOCH

Soft Word and E g Stick

No Will to Arrest

Men Made Diamonds

Forced to Robbery

Stagnating Politics

The Court's Dignity

Twenty-Five Years Ago Today

FLAT EARTHERS

COME BACK BOUQUET

L KED A D SH OF LAMPREYS

EXAMPLE 312

The Alexandria Gazette

NEWS of LONG AGO

TAX

TODAY IS THE DAY

The World at a Glance

ALL OF US

Bill May Says—

Voice of the Press

MY NEW YORK

Washington at a Glance

EXAMPLE 313

SIX THE DELTA ATLAS DELTA OHIO THURSDAY JANUARY 11, 1934

MEMBER NATIONAL EDITORIAL ASSOCIATION

THE DELTA ATLAS

ESTABLISHED 1885

PUBLISHED EVERY THURSDAY BY THE ATLAS PRINTING CO.

The Delta Atlas—A Prize-Winning Newspaper

DELTA, OHIO, JANUARY 9 1934

The Deadest Thing in the World

Radicals Threaten New Deal

Let a Foil Mister Ground Hog——by A. B. Chapin

ye olde ALMANAK

A Lesson In Local History

Among Our Neighbors

OTHER EDITORS Say

BRUCE BARTON Says

A Famous Writer's Interpretation of the Holy Bible

Ten Great Men

Out of THE PAST

EXAMPLE 314

the heads, four of them partly boxed, were in the Cheltenham family

Note the position of the cartoon

An unusually lively looking editorial page has been run by the *Delta* (Ohio) *Atlas*, a weekly, as suggested by Example 314

Notice the unusual column break-up, with a double column below columns two and three, and with a double column above columns four and five at the lower right (Other pages in the same issue of the *Atlas* were seven columns wide) The double-column matter on that page was 24 picas wide, and most of the single-column matter was 12 picas wide But extra white space was employed to set off the wider lines, as well as the lines under the boxed head "A Lesson in Local History"

Note that two cartoons—a three-column and a single-column—were used, as well as ten boxed or partly boxed heads, with most of the large lines in fairly light sanserif faces

Initial letters were employed for the two main editorials and for the leading feature at the upper right and for the verses

Note the unusual box that formed a part of the masthead

The *Rhinebeck* (N Y) *Gazette*, an enterprising weekly, has presented seven columns on its editorial page, as suggestd by Example 315

The first two columns were each 18 picas wide, and the five other columns were each 12 picas wide

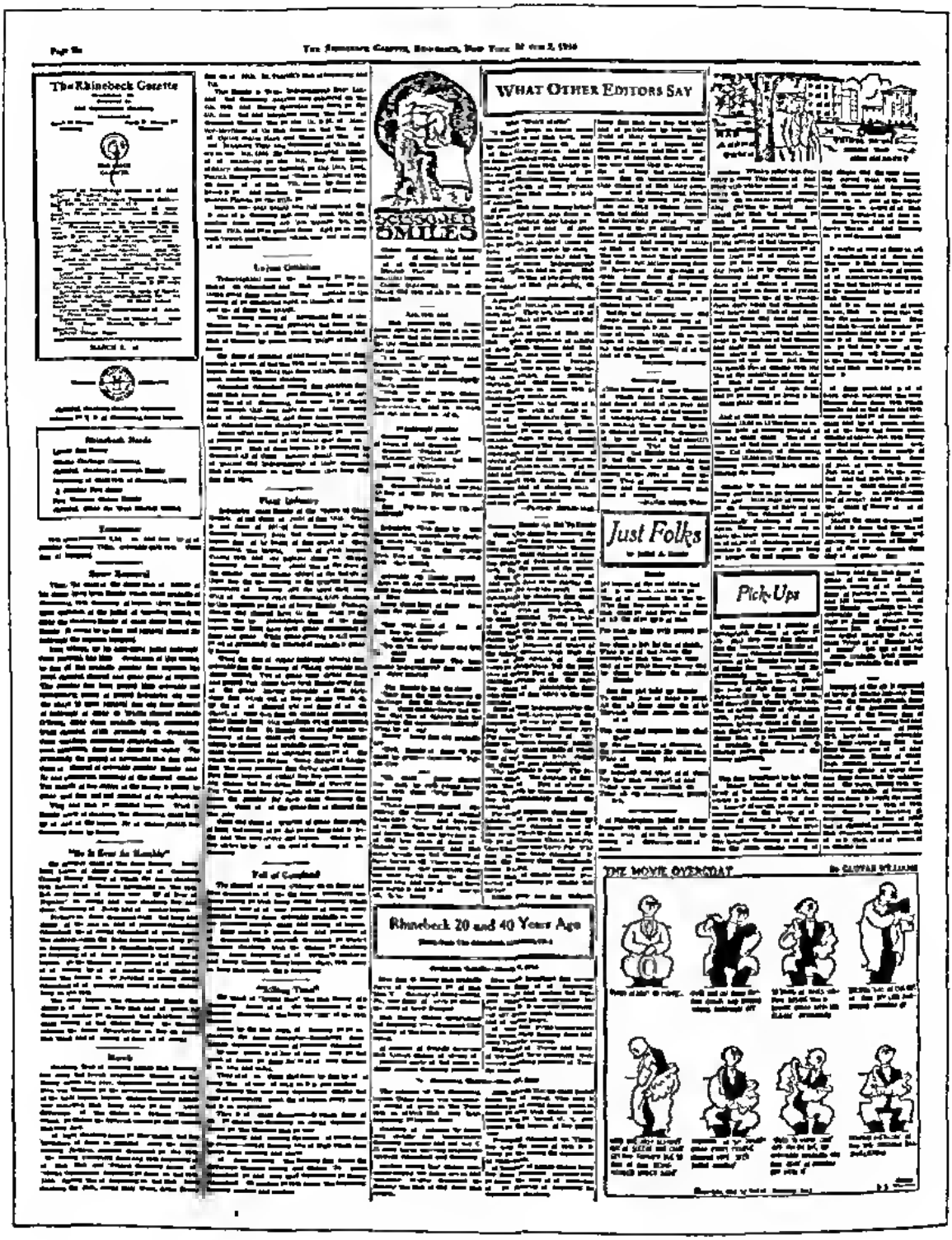
Observe the attractively boxed masthead, and the position of the cartoon, in the lower-right corner

Four boxed heads were employed, and an extra shoulder of white on each side of the first column rule and to the left of the second

Example 316 suggests an editorial page from the *Coraopolis* (Pa) *Record*, another weekly paper

The other pages of the *Record* in the edition from which this example was made consisted of seven 13-pica columns But this page consisted of four columns a little less than 13 picas wide, with the editorials themselves in lines 18 picas wide A wavy rule heavier than the regular column rules, but not too heavy, surrounded the editorials No column rules were used within the editorial panel A border of white space was employed inside the panel all the way round Each editorial was started with a display initial The panel effect was carried through to the bottom of the page by the use of a three-column cartoon below the editorial panel

Although it is unusual to see editorials presented in the center columns of a newspaper page, rather than in the beginning columns,


The Rhinebeck Gazette
SEASONED SMILES
WHAT OTHER EDITORS SAY
Just Folks
Pick-Ups
Rhinebeck 20 and 40 Years Ago
THE MOVIE OVERCOAT

EXAMPLE 315

this writer can think of no sound reason why such presentations should not be made. In fact, the attractiveness of the page illustrated here centered round that treatment.

EXAMPLE 316

On either side of the editorial panel was a short story with a boxed head and a display initial, together with brief feature items. The boxes in the lower corners contributed interest to the page. The narrow columns to the right and left of the larger lines in the middle of the

The Foxboro Reporter

shed E FOXBORO MF R VT G DEPT
W M. McCormack, Manager

W Sh ashburn, ass. le hone 236

Issued ev ld nd Sa Ent red in the Post Office, ashbur
Issu, as Secre Class ithe September 23, 1d ber price One ca E .50
pe sh do ne ple ar ne vents. ursing ates location.

William L. Burton

With the death Dr W. E. Burton last Sunday morning ashbur lost her most distinguished cit Everywhere hea sincere expressions of sorrow fo ea man ya and man peop D Bur had be. ne persons friend And think tha of our round could ione ack nd read the man thatre to commence that ing printed thi week, he wild ione be remembered most, ur his superb friendships. might outreach him to ne man persons recal tada ennu he has spoken or resme act that ha ne perfectured in the ea ent inter nd fr ith E that is the mean ifgnesses of the necess of ishaw. Eve those ha he lit ha ea mand ie reverencia ie the h ngdom ersdom and the hingd m of God remember his gentle kindness, and his genuine teresi in ent ito nd material wel ara. As that ie it al ne fd he. It Dr Burton, the cheerfulness, mill generous gen from Ghat ishaw remember these and days.

But Dr W. E. Burto the servant of the Lord and mankind ne er gren one year gith figure, an death g hi hase. When ona recal that he ce en nd the ardentic ark of pastor pe ne, ie wrn ie number of sorrs than ana of po mmon na, remaila, ha de ea neem ie ha ener ea ie ea man ing, ciend, ne the ch ge ha in friend hat ashaw cerved ne ne work, and for ieved ne mered in mides ie ii, and ner ank ie hat nana ana pe F Who *American*, hich ge ie ashia, hout amamma, ene Ill AM hars ie ennam stree shelves stories, essays, sentimental poems, sermon arem, de nal books, biographies, sums and thes agy an pa nd student of ie reputiona Pal Lamda an La ie ashal work hase d fiea fulfiv for man ang year ithe ire *he it* ie *Lord' Passion* written pi parlit in es Easter reen ie Christian seem ha mow mems *fo* ie ashaw *Lo* ial he read he ina another nd nerl *Lo* ie passed ina. Ladies ie ener ana ni Dr Burton ene ene nad nerst hr nd ne ch emdie red ie man hooks on Lorn ie these book are Image but lustry hestrad studies of he ne, the ne ie ienner ni he pa mere mental ie tion forers reneered ene new brahaen Lorrel nd Dr Burton pat ene hem every ed ter ney ip ene and ie ni that gat on his power and ensamen ie writer

Yes, ashaw Ima Ameri hma, great hurch leader ne, ene hi graphes nd historians, and ne nd sermon mencentiar ie ie and letters pained ene Dr Be ne dled ric in gnod nd ie h ch ne nd he ren ie ashaw E hes rain ey pat ie ne that H ehere shar

W. E. L.

The Sermon of Life

W he ing the lew ords alone ie frend Dr Burton fel to thinkie agana ned ngat of the ai ie ie that ewn and ewers mewne tenned the deeper ewrne

In Dr Burton ned in the ieren nf pawes ie ing fo nd streamers and honeeable mewne to mankind and remembering thea greatel he fo pem and gerple ity ere ene hearts nd minds hen ne ensiem ste the ne nd ne ne ne

Linotype Specimens

Take It from Me

Who Remembers When?

The Sioux City (Iowa) Journal

EXAMPLE 318

masthead were 6 picas wide, and the larger lines in the masthead were 23 picas wide

The *Foxboro* (Mass) *Reporter*, another weekly, has presented four columns on its editorial page, with a masthead above columns two and three, as suggested by Example 317

The columns were each 15 picas wide, and, instead of column rules, 2-pica shoulders of white space were employed between columns

Example 318 suggests an editorial page from the *Linotype News*, with the first four columns each 12½ picas wide, the next column 16 picas wide, and the panel 33½ picas wide from rule to rule, but with its heads, cut and body lines held in to 30 picas

Extra white space was employed to the right of the fourth column rule and to the right and left of the fifth The rules used about and within the panel were oxfords, as also were those used for the boxed head at the top of columns three and four, and for the box at the bottom of column one

The appearance of many an editorial page is marred by a masthead most of the lines of which have been left standing from issue to issue until they have become so battered or worn or ink encrusted that they show up too black or smudgy in print

Mastheads should be reset frequently, or, if they are set by machine, several recasts of each line should be made at each setting and the lines assembled and put aside for use at the first sign of faultiness in the lines left standing in a form

The editorial page usually is a left-hand page toward the middle of a paper, as right-hand pages often are in greater demand among advertisers than lefts, but some editors present their editorial pages as first pages of second sections, or as last pages, or in other positions

See, also, Chapter 42

· 32 ·

Feature Pages

MANY NEWSPAPER EDITORS believe that attractive feature pages are decided assets to a paper. Some editors, particularly in smaller cities and towns, are convinced that attractive feature pages are more interest arousing than what they consider good editorial pages Some, again, maintain that a compromise measure has proved more satisfactory in their particular fields—the combination editorial and feature page

It is not the purpose here to discuss the case for or against the running or not running of editorial or feature pages or combinations of the two Different localities, of course, suggest different treatments Each editor should know, or should make it his concern to find out, which is best in his particular case But it is the purpose to state that in many cases attractive feature pages have proved and are proving more than worth while, and to suggest that other editors not using such pages carefully consider their merit or lack of merit as applied to their particular fields

Examples 319 and 320 present reduced showings of two feature pages from the *Milwaukee Sentinel*

Study of those pages reveals that considerable care was devoted to the makeup of each The heads on both were presented with the thought of careful balance in mind Each boxed head was balanced by a boxed head in the same type face and contained a like number of lines Each boxed overline was balanced by a boxed overline in the same type face, each group of boxed overlines, by a like number of lines in the same type face

In Example 319 eight illustrations were used—one three-column cut, five double-column cuts and two cuts each one and one-half col-

umns wide. In Example 320 appeared seven illustrations—again one three-column cut and two cuts each one and one-half columns wide,

EXAMPLE 319

with four cuts two columns wide. Each balancing cut on each page carried a like number of lines in its legend.

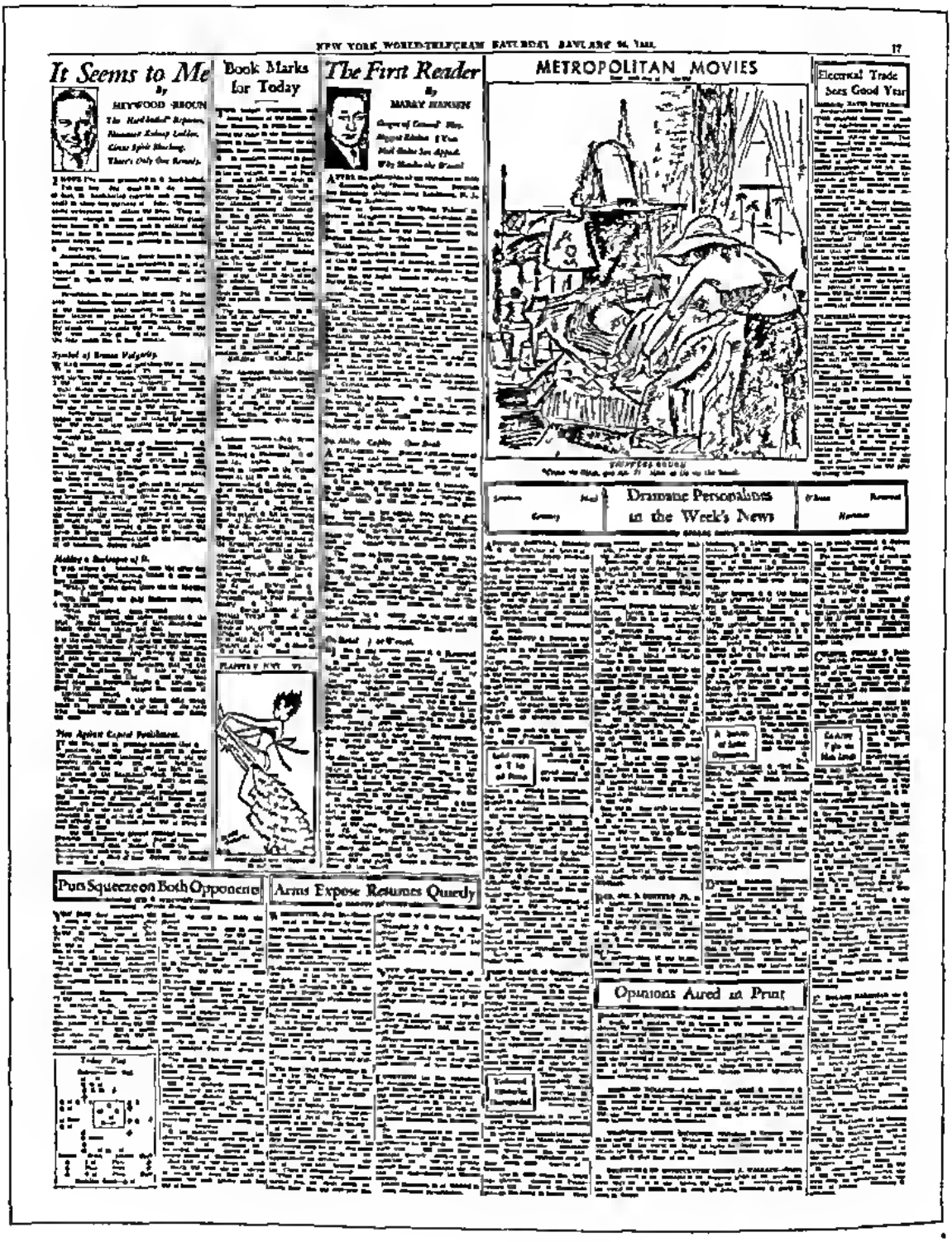
The use on each of those pages of two cuts each one and one-half columns wide, in combination with the three-column cut, varied the pictorial "break up" without "breaking up" the regular body-line

widths. The pictorial variety was heightened without the necessity of "run-arounds."

EXAMPLE 320

Example 321 suggests an opposite-editorial page from the *New York World-Telegram*—a page that retained much of the typographic flavor possessed by the opposite-editorial page of the old *New York World*, one of the papers involved in the *World-Telegram* merger.

Columns one and three toward the top of the page were wide col-


It Seems to Me
Book Marks for Today
The First Reader
METROPOLITAN MOVIES
Electrical Trade Sees Good Year
Dramatic Personalities in the Week's News
Pun Squeeze on Both Opponents
Arms Expose Returns Quietly
Opinions Aired in Print

EXAMPLE 321

umns—each 17½ picas—and column two was a narrow column—11½ picas And extra white space was employed on both sides of the first two column rules and to the left of the third column rule The other columns on the page were regular 12-pica columns, with the exception of the double-column matter at the bottom of columns six and seven Most of the heads on the page were boxed or partly boxed with parallel rules But the side heads in three of the columns were boxed with hair-line rules A score and more of paragraphs were started with initials

The same paper has also run an opposite-editorial page with one 24-, two 17½- and three 11½-pica columns (the latter columns below a three-column cartoon) for the upper part of the page, and eight 12-pica columns for the lower part, as suggested by Example 322

Sometimes two narrow columns have been run in place of the right-hand 24-pica column, and sometimes advertising has been run in that space and elsewhere toward the right on the page

The *New York American* has featured a "March of Events Page," as suggested by Example 323

Columns one, three and six were each 15 picas wide, column two was 11½ picas wide, and columns four and five were each 17 picas wide And extra white space was used with all column rules A boxed line was presented immediately below the running head, and most of the heads were boxed or partly boxed with 1-point rules Twenty-five and more paragraphs were started with initial letters

The *United States News*, which has presented seven 14-pica columns to the page, sometimes has devoted the greater part of a page to a story and presented it in a large panel employing oxford rules with ornamental corner pieces, as suggested by Example 324

The five columns of body matter within the panel were held in to 13-pica columns and generous strips of white space were used between those columns in place of column rules The eighteen sub-heads within the panel were boxed with 1-point rules Only one initial letter was used—at the beginning of the first body line in the panel The two full columns and the parts of the five other columns outside of the panel were each 14 picas wide

But sometimes that same paper has devoted an entire page to one story and has surrounded the page with oxford rules with ornamental corner pieces as suggested by Example 325

That page presented seven 13-pica columns with generous strips of white space between columns in place of column rules And the page

It Seems to Me
METROPOLITAN MOVIES
The First Reader
Royalty Wiping Out War Hate
Questions and Answers
Book Marks for Today
Lend Partner Your Ears
McCarl Shows Symptoms of White House Ambition
Mercury Poses a Problem

EXAMPLE 322

CURRENT TOPICS — March of Events Page of the New York American — NOTED WRITERS

No man has a right to do as he pleases except when he pleases to do right.—C. Simmons.

A Number of Things
By Charles Hanson Towne

The Young Critic
By Norton Bailey

Politics is So Old-Fashioned
By Aldous Huxley

"I love pizza—what's the pizza of the man who is speaking now?"

Gossip from Overseas
By Michael Joseph

Wordsworth, Second Phase
By Joseph Auslander

Vagabondia
By Bruce Lanning

Old Lady

On The Page Tomorrow

"Here's an pizza for five Immortals. Do we pizza immortal?"

Song

EXAMPLE 323

Development Aids To Oil Industry Under New Code

Renewed Campaign To Recognize Soviet

VICTORY OF THE AGRICULTURAL RELIEF ACT IN COURT

Constitutionality of Two Major Recovery Laws Sustained in Lower Court Each Case to Be Taken to Highest Tribunal Questions Of Emergency Legislation and Public Interest Involved in Decisions Set

Little Advantage Seen in Code for Nation's Railways

Germany Still Leads In Chemicals Exports

EXAMPLE 324

AMERICA MUST CHOOSE—ECONOMIC NATIONALISM OR INTERNATIONALISM

New Types of Sound Control Necessary No Matter Which Course Is Chosen—Leans to International Solution Because It Is Less Painful in Long Run—Difficulties of Reciprocity—Calls for Public Discussion of the Issues

BY HENRY A. WALLACE

Foreword

Mr Wallace's Conclusions

EXAMPLE 325

was further enlivened by a silhouetted halftone that occupied parts of two columns above the center fold, and by the two double-column boxes at the bottom, employing 1-point rules Eleven two-line sub-heads set flush at the left were used, and three initial letters—at the start of the first line of body matter on the page, and at the beginnings of the first lines in the two boxes

But a chief feature page of the *United States News* has presented its material in three wide columns enclosed by a double border, as suggested by Example 326

Those three columns were each 26 picas wide, with 4-pica strips of white space between columns The first line of body matter was started with an initial letter surrounded by an ornamental border, and seven three-line sub-heads were employed—cut-in lines set flush at the left

The *New York Herald Tribune* has presented attractive feature pages in its Sunday issues made up of letters received from readers and of cartoons reprinted from other papers See Example 327

One four-column and four two-column heads were used, and the five cartoons were presented under overlines The four-column head was boxed with oxford rules, which harmonized with the heads, in Bodoni Bold and Bodoni Bold Italic

The *Long Island Daily Press* of Jamaica, N Y , has presented what it calls its magazine page, with a partitioned-off banner panel at the top, and a panel at the bottom calling attention to other features on other pages See Example 328

Six illustrations were used—a five-column line-cut, a single-column line-cut, a single-column halftone, and three half-column halftones All heads were comparatively light, with several of the lines in italics Single rules were used to box the head above the five-column cut as well as for the three-column partly boxed head toward the lower right and the single-column box at the bottom of column three In each case outlined diamonds were used to join the corners of the rules

A feature page from the *New York World-Telegram* making use of a large picture layout is suggested by Example 329

All heads were in comparatively light sanserif faces, with the mortised-in cut legend in the Antique Italic classification The leading paragraphs were presented across three columns Single columns were held to 11½ picas, and fairly wide strips of white were used in place of rules between columns Single rules with outlined diamonds at the

The United States News

An Audit of the New Deal

One Year of the Roosevelt Administration Finds America With a Better Social Organization But Not Yet a Sound Economic Foundation—Substantial Progress Has Been Made Toward a Revival of Confidence—Its Continuance Depends on Policies Yet to Be Tested

By David Lawrence

Anniversaries are useful reminders of what has been achieved, indeed they are stimulating to those challenges to greater achievement.

Joseph P. Kennedy, Roosevelt's aide, has recently left the Administration with a high place in the affections of his countrymen. His courage has bolstered, his competence has served, his name has been linked with the Roosevelt administration in the minds of the American people.

Franklin Roosevelt, the President, has thereby set the large pattern of his office and emphasized, more than do what he contributed to be the prime minister. There can be no and doubt that such a promise.

But as of the anniversary of promulgation of gain too, their effectiveness in answer the main problems, of their work there is a long-range sense it would be amending the much he needed a commission and he has time. Our long-range view has only relatives. We can weigh the best part of the Roosevelt Administration in the control of the world events, of and we can at be sure we decision the trend of events and action words of warrant, lessening the concerns in the conduct of an government and even the liberal liberty—these principles have will been realized.

If a thing work in starts—the difference gains, as we speak—there is every reason to applaud.

If we the conversation of confidence to the banks. This was assumed by prompt and uniform action at time of all he he and placing the mark of approval on all that we opened.

Among the liquidation of closed banks. While the number of commission which were in large and gathering prog cases has been made, there remain some in all tends of reorganization.

Nothing Good Points About the New Deal

Third, the assurance of bank deposits up to $5,000 is a popular legal issue of undoubtedly and permanent in our recovery or you choice. The Administration has already done its part in publishing and discussion the responsibility of the insurance plan for deposits towards of 100.

Fourth, to attempt a form prices. Whether we are given generation of a definitive administration and continued production, but be been determined a better service and purchasing power yet, a price level and to need.

Fifth, local relief has been received from outside. The corporations of its depression has created the very field of community life. Voluntary sharing has been evidence of itself when federal rel of civ through was aspect of its people. one observation. The relief problem, so far from solved but support that is practical.

Sixth, the Army has been built up. In a world of uncertain and in most disorder as we see, it may be a fact we should or against our free first of day are Money spent on his form of security is never be regarded as waste of money. Money spent in building recreation and international relations is spent on behalf the world peace.

Seventh, the go to enlargement city and rural social plans is a third good use of where relief and we have and rel to of material the organization or increasing and we are on you well of all the rise of of he property owner the of health of American administration.

Eight, education designed for and instructors. Attorney General Cummings has done a great battle job of the first has in applied more to course. The social gain accrued to performance a people, citizens of distribute and the movement will be same as the detention of delinquents and criminals.

Code System Aids Workers and Business

Ninth, he living of minimum wages. He let a fine been when he a Eighteen years ago he made dire time of proven exploitation of women other of a the price gin of he on narrow wage. I he point of work hours on to much there or he ability he ? ghost or or. What is the to much one it is and what the wage levels of those who and have the relationship and over yet meet the equitable and instruments prescribed by the Blue Eagle government.

Ten is, child, but has been diminished. There is hard it gives of social value for humanity organizations. It will it take as there of a human child labor and we are year and one of and among, complete a one and hundreds has the reviews of children from premature employment in a fine mean and may no. in enforcement for which the President deserves a the enterprise. now he has risen to 1 wards a milestone in the reduction of we pressure.

Eleven is, the code system a protect business against the excess of unions interest we a a danger gain. I will take years to perfect the ERA. We may great an of patience on it years of its beginning problem and have hearts are here on getting on a fairer attention in partnership. They should be articles with good intent, another between in be public, and are has was yet, a definition and formula. The means between and government been yet or find a way of work together or that employment and he organized and wages increased without destroying the profit motive or incentive.

Twelfth, continuance of the dollar as sixty cents bringing a restoration of balance the cheap borrowing purchasing. Maintenance of the power of dollars can on the money of gold has remarkably been helpful in strengthening the structure of credit and finance.

Public Confidence Improved

Thirteenth, the hopes of the underlying there were stated than he and to defeats or whatever time time he preceding needed had and not been. The of confidence hopefully he great and or beneficial equally.

Fourteen is, unemployment of millions may be substantial if measurable that the big has pressure he people are going back to work. It we can long difficult and non-lasting character, both developing more unemployment, we shall find employment stunted. Otherwise we shall be growing more brought a more—growing people in more or replace where should also citizens.

Fifteenth development to the enterprise with Latin America and more of and a improvement peace on as regard Japan. The foreign policy of the Administration has put us in not are finished by the increase were which our enterprise with Europe and the Far East been more constant as a a or least or greater with the same good—same be between disappointing hope? they may against or for or more return to the to of a plan for an enterprise improvement.

In defense the historical statement of all the assets, all the gains, all the effort of he been point or time he in are of point confidence is better than a one year. We have achieved good strategic gains in improving leadership.

No Plan Yet to Pay Huge Borrowings

But the game is not over by the showing welcome. It is even by he planners time to the observer the game is not over. There are should point, we remind, of he the against forces that he by billions can and of a defeat even as a defeat in he not from the war the of inequity.

I believe or he observer the situation. The field was the and more is side. The aspect of not has to its only purpose a desire to he was been explored, he bring about a revolution toward closed and over enterprise or get of the ones, as usual goals are being achieved.

We are facing the hurdles defeat of the inequity. Was defeat necessary? Government on change he made he re-election a determined enterprise he Federal was the pace or has government defeat of that pressure to it and he planned and through to enterprise a which by enterprise. Congress has set of enterprise. Defense of agency or control process he and we a state he enterprise and and or all good areas or should point.

But even we gave the subsidized debt. he many he has been subsidized a, who have we done or private or interest of paying back what to have being or time y have owned. Was we gave a enterprise or place to or or or we we shall he of danger of a power defeat point. but as if if doubtful, that he average time he more time if if he enterprise or to?

The determination or participating groups, all what the Revolution continues. I should note he or only through Congress a needed and fast.

The need now of he capital markets to the does enterprise by of the Administration. Unless we or where or or we or long to enterprise enterprise and report the security he enterprise agree to enterprise and and the the first of every debt are to he enterprising provided. Then perhaps, a has the damage is done, the Administration will secure investment.

The to made of he President toward he defeats of security discovers and has or or a need he he recommended but to he year to or enterprise and temperance or the determination of distinct knowledge he of the problem over go a seven forms and knowledge of enterprise a were and enterprise to made every of that a, we shall worries time to "repair" enterprise which may time or the gains time the best has done of he same he have and go or the "enterprise a or enterprise" financed to increase the enterprise than they been ever need.

Are Trade Acts Need Explaining

There has been which of some disagreement of a government improvement The administration enterprise good hearts and enterprises have given on a enterprise worries or the results with of the "no need" discovery, an opportunity presented for the enterprise. Recovery between the essential enterprises. The need for a enterprise of increase or parts enterprise enterprise or should or or worries. After been financial or government discovery work and more partnership or our enterprise and being.

The recent of the spent periods he public officers are totally or encouraging. Unless checked it becomes the necessary of he breakdown of democratic institutions.

The control of or too year would not be unprecedentedly present of enterprise enterprise and of a certain enterprise acts which or or been or been enterprise explained. One wonders the regulations by the Administration only of a provision to pay in gold or price of securities has or or we had the gold stands of. Another or the or and or either the over or enterprise a interest or provided by law or gold stand or enterprise or enterprise.

The stands of he young have may or a treasured or the Revolution and defeats or familiarity not with the old fashioned enterprise or and and very days or has the power long years or enterprise or he enterprise or which or he facts which or a class interest. Instead or or or or or enterprise of or notice the has not or you been or made by prior enterprise action.

Power Taken from States Unlawfully

The wrecking of the World Economic Conference in London and their has regulation that has will go down in history as a proof part of enterprise opportunities.

We lost a chance years ago a young lord was he trade which done one we are or longitudinally growing by or you hands or a confusion, or enterprise. W from time the proper time should he count if or enterprise until enterprise yet and has delayed or one enterprise.

The damage to business confidence by he or one enterprise or gold enterprise enterprise. Or also a he money has put forward of general enterprise or a part of enterprise or enterprise were which which largely added before is period the progress of the preceding months toward a return of confidence.

Now we or one look he enterprise or enterprise enterprise which have been under than under local enterprise or power a or and by Congress. Certainly the enterprise or the power of the states were enterprise the Constitution. I is or defeats or or or he boundary of our republic or under the Constitution to be closed. They did provide or or had or or enterprise good reasons. I constitutional a enterprise or or or the or a or or to enterprise or enterprise or enterprise or which or constitutional provided may be a closed party by our people developing through the people enterprise or enterprise or enterprise or enterprise or enterprise.

Let the People Change their Constitution

If the New Deal is a enterprise historical defeats of all he or enterprise or enterprise enterprise. Our enterprise of the states branch has if have enterprising federal or enterprise enterprise enterprise

Battling for the Bonus
Opinion of The Week :
Roosevelt's War on Money
All Paths Seek the Light
Greeley on Overproduction
U.S. SUPREME COURT
WILD CAT

EXAMPLE 327

Lang Island Daily Press Magazine Page

Punching Shoes Cause Of Modern Foot Ills

And Some of These Painful Afflictions May Result in Permanent Deformity

THE CYNOSURE

Drawn by RAEBURN VAN BUREN

Selfishness Is Born of Egotism

And How Blind Deaf It Makes Us to the Troubles of Others

"CHOP WOOD" TO TRIM A BULGING WAISTLINE

How to Place Home Flowers

Given in Marriage

Lillian Tuttlily and Ethelly Explain Away Edith's Damaging Gossip

Her Beau Hid His Marriage

The Adventurers Get a Ducking

GOODNIGHT STORIES—By Max Trell

STARS SAY

A PAGE OF STYLE

EXAMPLE 328

The New Redhead of the Screen
Films Enlist a Tapper
Gossip Heard in the Studios
Every Pay Cut Heartens War Hero Who Stands in for Hollywood's Leading Men

EXAMPLE 329

PAGE EIGHT

Craze For Something New To Dance Keeps Masters Stepping

Experts Afloat at Very Startling Evolution From Stately Minuet of Great-Grandmother's Youth to Teasy-Teasy Capers of Rising Generation

Cracks Illusion Goes to Reno

Mallon Weds

Albany-Bound?

EXAMPLE 330

Who Remembers When?—The Melting Pot—Mud Corners Tribune—Other Features

The Melting Pot

Who Remembers When?

West Publishing Company in 1887

Mud Corners Tribune

EXAMPLE 331

Nation's Publishers Praise Linotype

"Mergenthaler's contribution to the civilized world is without a parallel in history"

"Opened the way for untold millions to read and think and play their part in enlightened civilization."

"Stands out as large as the invention of the telephone, phonograph and radio."

"Has done more to advance civilization than any other invention of the last half century"

"Few business organizations of our age have added more to the real wealth of the world than the Linotype Company"

EXAMPLE 332

corners were used to box all subordinate heads The six-column boxed head lent interest to the lower part of the page

Example 330 suggests a feature page from the *New Haven* (Conn) *Evening Register* with unusual pictorial treatment

Most of the body lines were 12½ picas wide, although some were wider and others not so wide No column rules were employed, but several hairline rules were used horizontally, and two rather wide shaded rules were run vertically on the page

Note that a large but fairly light banner in capitals and lower-case was used at the top of the page, and that the last column was filled with halftones accompanied by overlines and legends

Example 331 suggests a feature page from the *Linotype News*, with four columns each 16 picas wide and a center panel 33½ picas wide from rule to rule, but with its type lines held in to 30 picas

Extra white space was used beside all column rules, and generous leading was employed between the body lines in the panel Oxford rules were used to enclose the banner, and the head at the top of the second column The pictures toward the top and at the bottom of the panel helped to brighten the page

Another feature page from the same publication is suggested by Example 332

The six columns were each 16 picas wide, and generous shoulders of white space were employed with all column rules The twenty-one silhouetted halftones, each 6 by 9 picas in size, gave the page a lively appearance, and the double-column panel also contributed interest typographically, to the page Oxford rules were used for that panel, and ornamental dashes were employed within it

Observe that all cuts presenting profile views were placed to "look into" their stories

· 33 ·

Woman's Pages

ALTHOUGH many women long since have become interested in the newspaper as a whole, rather than in any one part of it, many metropolitan papers continue to run pages of particular interest to women—supposedly of more interest to women than to men And many such papers give their "woman's pages" lighter treatments as to types and pictures than they ordinarily give their other pages, with the exception of "society pages"—discussed in the next chapter In fact, many papers that run pages of particular interest to women make no distinction between woman's pages and society pages, but run one or more "mixed" pages In this group are many smaller dailies that cannot spare the space for the two separate and distinct pages, as well as most of the weeklies that attempt to present pages of particular interest to women

Example 333 suggests a page from the *Chester* (Pa) *Times* with a boxed banner reading "Varied Interests of Women and Their Homes—Fashions—Health "

Most of the heads, and most of them were boxed heads, were presented in the same kind of fairly light outlined type used for the banner—types considerably lighter in weight than those ordinarily used for heads on other pages in the same paper Light single rules were used for all boxes below the banner The banner itself was boxed with three-stroke parallel rules—which show up heavier in Example 333 than they did in the original The main words of the four-column hand-drawn head were kept comparatively light, considering the point size and width of those words The two boxed heads below the center fold, each three columns wide, helped to make the lower half of the

page lively looking, and the three illustrations above the fold lent interest to the page as a whole

Observe that the two-column advertisement in the lower-right corner was given a light treatment that kept it from jarring against the other units and from marring the appearance of the page

Cutoffs were light single rules

The *Chicago Daily News* has run woman's pages making generous use of pictures, and employing head faces considerably lighter than head faces used on most of its other pages

Example 334 suggests a page from that paper with three two-column halftones, two of them quite deep, below an italic banner reading "Pretty Clothes—Good Food—Your Children—and How to Be Beautiful"

All heads below the banner, with the exception of the hand-drawn head above the picture in columns four and five, were in fairly light monotone faces in the Antique classification The hand-drawn head, although comparatively large as to point size, was even lighter in weight than most of the other heads The overlines used with the two other pictures were two columns wide, as also were the leading paragraphs of the stories in columns one and two, and three and four The single-column box at the bottom of column five, the double-column box at the top of columns five and six, and the boxed heads in columns three and six were enclosed with light single rules Light parallel rules were used below the banner and for cutoffs elsewhere Several initial letters were employed

The *New York World-Telegram* has presented woman's pages with heads in sanserif and other faces considerably lighter than most of the heads used on most of its other pages, and with much space given over to pictures

Example 335 suggests a page from that paper with a banner in fairly light sanserif capitals reading "CHAMOIS ACCESSORIES CONTRAST SMARTLY WITH NAVY BLUE SUITS"

Most heads below the banner were in fairly light sanserif faces, with some of the heads partly boxed The picture group occupied parts of five columns, with legend lines in italic Most body lines of the story at the top of columns one and two were two columns wide, as also was the lead of the other story in columns one and two Most of the body lines of the story dropping from the banner were set 30 picas wide

Pretty Clothes — Good Food — Your Children — and How to Be Beautiful
SWAGGER IN TWEEDS THIS SPRING
Don't Marry an Arguer Unless You Are Seeking a Lifetime of Misery
Come to Cook at School
A BOLERO IN EFFECT ONLY
Ring Mold of Noodles and Mushrooms
Things That Make Women More Beautiful
It's Easy to Find Among the Maze of Suit Styles Just the One for You
The Mail Bag
Afternoon Tea
Harden Your Spirit When Your Child Screeches on the First Day of School

EXAMPLE 334

CHAMOIS ACCESSORIES CONTRAST SMARTLY WITH NAVY BLUE SUITS
Wives of Celebrities Should Stand on Own
Freedom Has Its Limits
Belle Brummel
Front Page Women of the Week in Review

EXAMPLE 335

Note the use of a half-column halftone with the story at the upper left, and the employment of four half-column line cuts in column eight.

The five-column partly boxed head below the center fold and its four boxed subordinate heads (in a light face) lent interest to the lower part of the page

Note how a single-column brief story was placed between some of the items in the picture group, and, above it, a five-line box

The rules used for the box and the boxed and partly boxed heads were all light single rules, in many instances complemented with outlined diamonds Four of the column rules, too, were topped with the ornaments The only cutoff on the page was a light single rule Several initial letters were employed

The *New York Post*, too, has employed fairly light sanserifs for heads on its woman's pages, as suggested by Example 336

That page had a banner in fairly light outlined type reading "This Young Man Is Right—Such Sacrifice Is Foolish and Futile,' with a two-column drop in a fairly light sanserif face Most of the other heads, too, were in sanserifs, with one of the heads in column three, and subheads in columns seven and eight, presented flush at the left Leading paragraphs of the story at the top of columns one and two were two columns wide, but with several of the lines somewhat narrower to make room for the 8-pica halftone Leading paragraphs in the story in the lower-right corner also were two columns wide While most of the lines in columns one and two were 12 picas wide, other single-column lines on the page were held to 11½ picas, and an extra shoulder of white was used on each side of the third, fourth, fifth, sixth and seventh column rules, and to the right of the second column rule

Note that, while light sanserif overlines were used with the double- and single-column halftones, no overline was used with the large halftone in columns three to five A frame of white space fully two picas wide surrounded that picture, which was accompanied by a five-line legend, the main line of which was in a comparatively large but light sanserif face, and followed by a two-column head and a story centered round the picture

Note, particularly, that the legend was separated from the picture by fully two picas of white—by as much white as that employed on either side and above the picture

Cutoffs were light single rules Outlined diamonds were used at the

NEW YORK POST MONDAY JANUARY 21 1935

This Young Man Is Right — Such Sacrifice Is Foolish and Futile

He Should Ask The Girl to Name a Definite Marriage Date—Or Break Engagement

We'd Call It "Encore"

BUREAU IS A HELP TO CHILDREN

SHOPPING POSTSCRIPTS

The Men Who Make You Want to Buy Things Reveal Some of the Principal Aspects of American Poster Art

THE ETIQUETTE OF GRACIOUS LIVING

CLOTHES CUES BY OUR "BEST DRESSED" ACTRESS

The Linen Ensemble

CHILD LIKES SIMPLE FOOD BUT "EATS WITH HIS EYES"

EXAMPLE 336

THE CLEVELAND NEWS
Sea Sickness, the Greeks Had a Word for It—
In Paris Boleros Are the Vogue Just Now
Starlight and Moonlight
The Way to Make a Friend
Will Be Good Some Day
Green That Sparkles
Mother of Five Wonders How They May Picnic
Wh e Sadd es Good Manne s
For Town or Country
Menu for Sunday Dinner
Featuring Raglan Shoulders
'Snug Hole Is Place Where Contentment Dwells
The Daily Horoscope

EXAMPLE 337

tops of the first, second and third column rules, and at the top of the lower portion of the last column rule Several initials were used

Another of the many papers that have presented their woman's pages with heads in type faces considerably lighter than most of the heads used on most of their other pages is the *Cleveland News*

Example 337 suggests a page from that paper employing five two-column illustrations, with four of them stepped down from the right

All heads were fairly light and most of the heads were in sanserif faces One of the stories at the top was presented in three columns each 15½ picas wide, with extra shoulders of white for its column rules Another story was presented in two columns each 17 picas wide, with extra white beside its rules All five of the pictures had sanserif over-lines, and the legends of the three halftones were in Antique Italic

Note, at the bottom of the page, that a story with a two-column head was placed beside and under some of the lines of a story under a four-column head—a canopy treatment often followed to advantage by many papers

All cutoffs were light single rules Several initial letters were employed

Some of the type faces particularly appropriate for use on woman's pages and on society pages are shown in the next chapter

·34·

Society Pages

WHILE many newspapers, as already pointed out, make no distinction between woman's pages and society pages, but run "mixed" pages—pages incorporating items that some editors would confine arbitrarily to the one classification or to the other—many metropolitan papers publish both kinds of pages Many of the papers that run both kinds give both the same sort of type treatment—usually considerably lighter than the treatments given their other pages—and run more pictures on both pages than on most of their other pages Often, though, many of the illustrations on woman's pages are presented in the form of line-cuts, particularly when dress styles and accessories are pictured, whereas most of the illustrations on society pages are in the form of halftones—reproductions of photographs of people

Example 338 suggests a society page from the *New York World-Telegram*, with a considerable portion of the upper half given over to three pictures of people—mostly women

All heads were in fairly light sanserif faces Two of the pictures, each three columns wide, overlapped a picture five columns wide The two smaller pictures were separated by a story 23 picas wide and set off with shoulders of white space All cut legends were in a face in the Antique Italic classification The main story in columns one and two was two columns wide, as also was the boxed story in columns five and six The canopy-treated four-column head, and the two three-column boxed heads, below the fold lent interest to the lower half of the page Light single rules complemented with outlined diamonds were used for the box and the three boxed heads Cutoffs were light single rules A dozen or so initial letters were employed

The *Cleveland News* has presented society pages making use of

Polo in Palm Beach

Social Devotees Faithful to Favored Florida Spots

Ancestor Daughter Sets Date

New Yorkers Enliven East Coast Season

Juniors to Give Mosque ada Ball at New Rochelle

EXAMPLE 338

SOCIETY
CLUBS
Club to Stage Outing
At Chagrin Valley
Irma Milde Is Bride
Of Milwaukee Man
Society Notes

EXAMPLE 339

The Velvet Ball Brings Back the Cotillion

EXAMPLE 340

many pictures, with some of the pictures tinted with or outlined in color Example 339 suggests such a page, but without the color that was in the original

Various degrees of color were used to frame several of the pictures and to tint some of the others Cut legends were in the italic of the body face The two main heads were in fairly light sanserif faces, with first decks given flush-at-the-left treatment Most of the smaller heads were in Bodoni Bold Italic—in the same type family used for most of the heads on the front and other pages of the *Cleveland News* Cutoffs were light single rules Several initial letters were employed

The *New York Herald Tribune* has run in its society section on Sunday a page made up almost entirely of pictures, and sometimes has employed both halftones and line-cuts on such a page, as suggested by Example 340

Society pages involving many other treatments could be shown here, but the three pages already suggested and the several somewhat-similar pages illustrated in Chapter 33 should serve to suggest many other acceptable variations

See, also, Example 271

Some of the many linotype faces (available in various sizes) particularly appropriate for heads on society pages and on woman's pages —comparatively light faces—are shown here

18 point Benedictine Book

Some Type Faces Are Easier to Read Tha

18 point Benedictine Book Italic

Some Type Faces Are Easier to Read Tha

18 point Bodoni

Some Type Faces Are Easier to Read Than

18 point Bodoni Italic

Some Type Faces Are Easier to Read Than O

18 point Bodoni Book

Some Type Faces Are Easier to Read Than Ot

18 point Bodoni Book Italic

Some Type Faces Are Easier to Read Than Ot

18-point Caslon Old Face

Some Type Faces Are Easier to Read Than Oth

18-point Caslon Old Face Italic

Some Type Faces Are Easier to Read Than Others

18-point Century Expanded

Some Type Faces Are Easier to Read T

20-point Cheltenham

Some Type Faces Are Easier to Read Than

20-point Cheltenham Italic

Some Type Faces Are Easier to Read Than

18-point Cheltenham Condensed

Some Type Faces Are Easier to Read Than Other

18-point Cheltenham Extra Condensed Italic

Some Type Faces Are Easier to Read Than Others

18-point Classic Italic

Some Type Faces Are Easier to Read T

18-point Cloister

Some Type Faces Are Easier to Read Than Othe

18-point Cloister Italic

Some Type Faces Are Easier to Read Than Others an

18-point Erbar Light Condensed

Some Type Faces Are Easier to Read Than Others and Ar

18-point Garamond

Some Type Faces Are Easier to Read Than Ot

18-point Garamond Italic

Some Type Faces Are Easier to Read Than Ot

18 point Granjon

Some Type Faces Are Easier to Read Than Othe

18-point Granjon Italic

Some Type Faces Are Easier to Read Than Other

18-point Memphis Light

Some Type Faces Are Easier to Read Th

18-point Memphis Medium

Some Type Faces Are Easier to Read T

18-point Memphis Medium Italic

Some Type Faces Are Easier to Read T

18 point Metrolite No 2

Some Type Faces Are Easier to Read

24-point Metrolite Italic

Some Type Faces Are Easier to Read

18-point Metrothin No 2

Some Type Faces Are Easier to Read Tha

24-point Metrothin Italic

Some Type Faces Are Easier to Rea

18-point Narciss

Some Type Faces Are Easier to Read Than

18-point Old Style No 7

Some Type Faces Are Easier to Read Th

18-point Scotch

Some Type Faces Are Easier to Read

18-point Scotch Italic

Some Type Faces Are Easier to Rea

Although the smaller sizes of some of these faces—sizes below 12 point in some instances, below 10 and 8 point in others—would be too light to show up well in newspapers, the larger sizes of all of the faces often can be used to advantage on pages where the light or comparatively light touch is desirable.

· 35 ·

Sports Pages

NEXT TO A BIG CRIME or scandal story, as an interest arouser and circulation builder, runs the feeling in many newspaper offices in large cities, comes live sports news So firmly convinced of the drawing power of sports news are many editors of large-city papers that they often give such news prominent treatment on front pages, as pointed out in Chapter 26 Some large-city dailies run two or three or more sports pages in each issue The sports departments of several such papers enjoy more freedom than many other departments of the same papers They are allowed more by-lines, often operate their own copy desks, set and follow rules of their own as to headlines and story treatments, and plan the makeup of their own pages Often, too, they are given a much freer hand in the employment of "art" than are the planners of the general-news pages

The *New York World-Telegram* has run two or more sports pages in an issue, with its first sports page having a nameplate of its own, and usually featuring a picture or pictures of some current sports star or stars, as suggested by Example 341

The leading sports column has been presented in a high double column at the left, as suggested here

Note the prominence and the cut-out treatment given the leading picture, which occupied parts of six columns but with the main body of the picture confined to the width of only three columns

As that picture was "kept to scale"—held to regular column widths —no "run-arounds" were necessary, except for the switch from a double column to a single and back to a double at one point in the feature column at the left

Observe that a brief story and a picture were presented in a double-column boxed ear at the upper right

World-Telegram Sports

NEW YORK, TUESDAY JANUARY 26, 1937

By JOE WILLIAMS

Dempsey's First Comeback Where Romance Was Hot And His Old Mom Fed Bed

If You're Talking of Winning Figures

Nurse Parlours of Ice Here Today

Mueller and Hines Head Fight Squad

Cann To Be Named Coach Of N. Y. U Football Eleven

Stein Tactics Risky Stuff

Enso's Stock Suffers Drop

America Face Canadian Sex

College Natators To Do Double Duty

$50,000 Bunt or Buster'—Huck Once Curved Out of Majors

Crescent A. C. Plays Poly Tech Passers

New Football Coach at N. Y. U

EXAMPLE 341

Example 342 suggests another first sports page from the same paper, with the same sort of high double column at the left, and a

By Joe Williams

Is Amateur Tennis Dying? Pros Have Upper Hand Now Officials Retard Own Game

World-Telegram Sports

Birthday Greetings

Record Time Looms as Bonthron Again Faces Rivals

How a Diving Queen Does It

Frothy Facts

1,500-Metre Mark Likely In A. A. U. Meet at Garden

Dawson Gets Hardest Task In Track Test

Yankees Sign Uhle, Heffner

Brown at Yale In Twin Role Tonight

Giant Batterymen in Camp

Dunnigan's Attack Stirs Public Protest

French Netmen Lose Again

EXAMPLE 342

story and picture in a double-column boxed ear, but with a halftone running deep into the page.

Note that, while that halftone occupied parts of five columns, it was no wider than two columns at its widest part, that part of it was only one column wide, and that the lowermost portion was held in to one and one-half columns, and the half column to the left of it was used to present the legend of the picture As that picture, too, was 'kept to scale," no "run-arounds" were necessary

Another effect that has been secured for the first sports page of the same paper is suggested by Example 343

Observe that two ears, with pictures, were employed with the nameplate, and that a story was featured in three double columns above the regular feature column and a large picture That illustration occupied parts of five columns, with most of it, however, confined to fewer columns, and it was "kept to scale" to get away from the setting of "run-arounds"

An unusual first sports page from the same paper—a page employing two high double columns, and a hand-lettered sky-line streamer—is suggested by Example 344

Observe, also, that the greater part of four columns was given over to a picture layout of more than twenty-five units

Another paper that has devoted considerable space to sports, that has employed a nameplate at the top of its leading sports page, and has given the main picture prominent treatment, is the *New York American*, as suggested by Example 345

Note the high first column, the prominent line above the nameplate, and the two ears And observe that the large halftone, which occupied parts of seven columns, was superimposed on the nameplate and part of the left ear, and that an uninteresting portion of background under the left arm of the football player pictured was routed out to accommodate a boxed legend for the picture

The main sports page of the *Chicago Daily News* has carried a nameplate of its own, sometimes in an illustrated panel reaching across the top of the page, and has devoted considerable space to pictures, as suggested by Example 346

The large halftone toward the top pictured a young woman at the beginning of a high dive, and the halftone toward the bottom showed her cleaving the water—supposedly at the end of the same dive The boxed overline with the upper illustration read "Up and Coming" followed by a dash, and the boxed overline with the lower cut read

Birthday Greetings!

World-Telegram Sports

Remember way Back

Pettifer Promises to Raise Horizontal Standard of British Heavies

Sell Out Looms for Clash Of Fordham with Alabama

By JOE WILLIAMS

The Greatest Quarterback Football Is Full of Them And Yet There Isn't One

A Howling Success Is This Mr Howell - - - By Llanuza

DICK HOWELL

Cadets Facing "Favorite Jinx" In Yale Battle

Little to Shake Up Lions

Jaspers Must Stop Randour

Wisconsin's Defeat by Iowa Ruined Spears' Prize Record

Grid Czars Admit Errors

Rangers Increase Price of Tickets

Press Daily Scores Trans. % of Teams

EXAMPLE 343

"Giants and Yanks in 1935 World Series"—Daniel
By Joe Williams
New York World-Telegram
SPORTS
Yankees
Red Sox
Dazzy, Essential Impress
Giants Ready for Big Day

EXAMPLE 344

GIANTS AND WASHINGTON MAY CLASH AGAIN IN SPRING SERIES
Rosenbloom Is Ready to Hang Up the Gloves
New York American Sports
Venzke to Race Bonthron in U.S. X-Country Meet
N. Y. ABANDONS L. A. FOR MIAMI BEACH CAMP
An Army Bomber!
SOUTH CAROLINA PRESSED TO TRIM THE CITADEL, 12-6
PACIFIC COAST COACHES DIVIDE ON 'FREE BALL
Crimson Tide Will Roll in Town Today
SEEK UNCLE SAM AS SPONSOR FOR OLYMPIC TEAMS
Violet Grid Squad Is Off For Georgia
ADZIGIAN GOES TO CRIMSON VARSITY
Official Accepts Blame For Error Against Army
Dodger Eleven To Play Nov. 5 For Xmas Fund
THREE TEAMS TIE IN BICYCLE RACE
WISDOOLA TO RACE AT LAUREL TODAY

EXAMPLE 345

"Giants and Yanks in 1935 World Series"–Daniel
BY JOE WILLIAMS
New York World-Telegram
SPORTS
Yankees
Vs
Red Sox
New York Teams Seen Best Equipped for Flag Battles
How Dan el P ke Clubs to Fin sh
Dazzy, Ewensiat Impress
Giants Ready for Big Drive
THE RED SOX
THE Y NKEES

EXAMPLE 344

GIANTS AND WASHINGTON MAY CLASH AGAIN IN SPRING SERIES
Rosenbloom Is Ready to Hang Up the Gloves
New York American Sports
America's Most Fascinating Cartoon, 'Believe It or Not,' and the Master of All Sports Writers, Damon Runyon, Appear Daily in The American
Venske to Race Bonthron in U.S. X-Country Meet
N Y ABANDONS L. A. FOR MIAMI BEACH CAMP
An Army Bomber!
SOUTH CAROLINA PRESSED TO TRIM THE CITADEL, 12-6
PACIFIC COAST COACHES DIVIDE ON 'FREE BALL'
Crimson Tide Will Roll in Town Today
SEEK UNCLE SAM AS SPONSOR FOR OLYMPIC TEAMS
Violet Grid Squad Is Off For Georgia
ADZIGIAN GOES TO CRIMSON VARSITY
Official Accepts Blame For Error Against Army
Dodger Eleven To Play Nov. 5 For Xmas Fund
THREE TEAMS TIE IN BICYCLE RACE
WINDOKA TO RACE AT LAUREL TODAY

EXAMPLE 345

Who's Who in College Too

New York Post

Who's Who in College Too

Fight, Army, Fight! ★ ★ ★ Fight, Army, Fight!

BRADLEY OFFERS ALL-AMERICAN TEAMS—TAKE YOUR PICK

HUGH BRADLEY *Says*

You Can Have 'Em Tough or Sweet, Or Even Biblical

Judges Heed Board Threat And Garden's Bill Shows It

Scarlet, Sure of Rebirth, Takes Time to Gloat a Bit

Singer Twins Would Tempt Even Lion to End Training

ARMY PILOT FACES OWN IRISH 'MODEL'

Tiger to Turn Over New Leaf For Next Year

Hammer Falls On Lord Jim

Army Ramblers Even Money Bet

EXAMPLE 347

News of all Sports
THE CHICAGO DAILY NEWS
Cubs Clash with Portland After Walloping Sox
C. Y. O. HOCKEY TEAMS IN TITLE SERIES TONIGHT
Up and Coming—
Girls Work Hard for Title Quest
Vince Dundee in Feature of Ring Program
Jones No Cinch in Tilt with Pro Aces
The Fly in the Ointment
FORMER GRID ACES STAR ON PALE HOSE SQUAD
—Down!
Hawks to Meet Canadiens in First Playoff
TONELLI AND ROSBORN FIGHT AT MADISON
Hair Ye! Hair Ye! of Singh's Mustache

EXAMPLE 346

Who's Who in College Zoo

New York Post

Who's Who in College Zoo

Fight Army, Fight! ★ ★ ★ Fight, Army Fight!

BRADLEY OFFERS ALL-AMERICAN TEAMS—TAKE YOUR PICK

HUGH BRADLEY Says

Judges Heed Board Threat And Garden's Bill Shows It

Scarlet, Sure of Rebirth Takes Time to Gloat a Bit

Hammer Falls On Lord Jim

Army Rumblers Even Wonny Bet

Singer Twins Would Tempt Even Lion to End Training

ARMY PILOT FACES OWN IRISH 'MODEL'

Tiger to Turn Over New Leaf For Next Year

EXAMPLE 347

Canine Blue Bloods * * * Strive for Place * * * In Dogdom's Who's Who
HUGH BRADLEY Says
Box Score Conceals Wright's Ire When Called "Goldilocks"
New York Post
Did You Know That
GEHRIG SETS PRICE AT $35,000
Toronto Aces Conacher and Jackson Have Varying Style
Bout Time Those Husky Leaf Kids Grew Up
Yankee Star, Back in Town, Won't Take Lower Figure
Billy Fiske Again Hears America's Call To Lead Bobsled Crew's Olympic Invasion
Chosen on Fast Work Without Competition in Tryouts
Dorina Fox, Frances Tyler Among 15 Picked for Team

EXAMPLE 348

"Down!" preceded by a dash—the dashes being used, of course, to help "tie up" the two pictures And both of those cuts, also, were "kept to scale" to get away from "run-arounds"

The *New York Post*, which has run its main sports page as the front page of its second section, has presented that page with a nameplate of its own, but smaller than the one used for the main front page of the paper, and has presented its main sports department in a double column beginning high at the left

Example 347, which suggests a main sports page from the *Post*—a page run the day of a football game between Army and Notre Dame teams—presented a deep halftone across all eight columns, toward the top of the page, below the nameplate and a pair of ears, but above the double-column department usually presented high at the left

That halftone was 7 inches deep at the right, but was held to 4⅝ inches toward the middle and at the left, and a feature box with a repeated head and doubled-up body lines in 12 point 27½ picas wide was run above part of the picture A banner below the picture called attention to the subject discussed in the department at the left

Another main sports page from the same paper, with deep halftones above the nameplate, is suggested by Example 348

Those four halftones toward the top (5½ inches deep) were presented under boxed heads and were given two-line prominent legends The main department was started on a line with the top of the nameplate, and an ear was employed at the right

Note that two other deep halftones were presented across four columns in the body of the page

More recently, however, the *New York Post* has run its main sports page, with a secondary nameplate, as the second page of its second section, and has played up important news and feature stories on the front page of that section, under a nameplate the same size as that used on the main front page, and with a right ear prominently displaying the statement, "2nd Page One"

Most of the examples in this chapter made generous use of display lines in rather heavy italics, a commendable practice, as rather heavy italics can suggest strength and action—qualities often written up and pictured on sports pages

Sec, also, Example 380

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Financial Pages

MOST WEEKLY NEWSPAPERS, as well as many small dailies, present their financial news about the same as they do any other sort of news on inside pages That is, they give it little if any special typographic treatment The same column width followed for the general-news columns is employed and the same sort of head and body faces are used But most large-city dailies devote one or several pages in each issue to financial news, and usually present their stock and bond tabulations in wider columns and in smaller type sizes than those regularly employed for the general-news columns Many a daily that uses a 7- or a 7½-point face for its general-news columns presents its stock and bond and other tabulations in a 6- or a 5½- or even a 5-point face

While, of course, the smaller size is harder to read than the larger (assuming that both sizes are in the same type family), the use of the smaller is justified by the considerations that it makes possible the presentation of more lines of information to the page or issue, and that the average reader is put to comparatively little inconvenience by the smaller size, as he is interested in no more than a few of the lines in any one table—the same sort of reasoning applied to the classified-advertising pages

Some eight-column papers present their stock and bond tables in four double columns to the page, others run six columns to the page and still others convert the six inside columns of a page into three double columns, or into four columns each about one and one-half times the width of a regular column, with a regular-width column on either side of the tabular matter And the body lines of those regular-width columns, which present news stories of a financial nature, are in the same type face and size used in the general-news columns

EDITOR AL

The Fight For Sound Money

New York Post

Business Under the New Deal

SUNDAY OCTOBER 2

PAGE 3 — 5 CENTS

STOCK CHANGE PROFITS REMAIN A DARK SECRET

SEC Decides Not to Compel Publicly on Balance Sheet

DIRECTED

BANK N. Y. & TRUST NETS $18 A SHARE

DOLLAR POUND MOVE DENIED BY TREASURY

Statements on Reports Described as Based on False Rumors

Hecht Will Win Fight To Head Bankers Group

New York Opposition Fade as Hecht Is Support

BELGIAN CRISIS SHAKES GOLD BLOC MONIES

French Franc Weakens, Pound Rallies—Liege Stops Payments

BUSINESS LOANS TAKE BANK CREDIT

UTILITY TAX BILL BY ARKANSAS COURT

DONNEY ASKS LIFT IN FREIGHT RATES

2 YEAR PAYOFF BY LAND BANKS

AAA POLLS IOWA ON CONTROL PLAN

$ 9 MILL TO APPEAL BOND DECISION

MORTGAGORS AID HOME LOANS HERE

NEW AUTO TRUCKS GAINED IN AUGUST

WATER WORKS POWER CO. PUT SHOWS $ 38

ICC TO APPROVE RAIL LOANS SOON

Are You There? Now Costs Only 25 Cents on British Inter-Phones

Financial Flashes

British Metals Capital Increased

World Gold Production R

Commodity Prices Can Issue Advance

New Tax Bill on American Trade Pact

PWA BOND ISSUES ON SALE 8 NEW

EXAMPLE 349

◆ A					
Ad Mills (3-4g)	1	27	27	27	+ 3/4
Advance Rume	6	5	5	5	+ 1/4
Air Red (3)	6	94 1/2	93 1/2	94 1/2	+ 1 1/2
AirW El Ap	1	2 5/8	2 5/8	2 1/4	
Alas Jun (90b)	16	19 1/4	18 7/8	19 1/4	+ 1/2
Allegheny	2	2 3/4	2 3/4	2 3/8	
Do pf $30 ww	2	12 1/4	12 1/8	12 1/8	− 3/8
Do pf $40 ww	3	11 7/8	11 7/8	11 1/2	− 1/8
Al Ch&D (6)	1	32	32	32	+ 1 3/4
Alls Ch Mfg	7	16 1/4	16	16	
Am Ag Ch Del	3	33 1/8	33	33	− 1/8
Am Bank N	8	19 1/2	19	19 1/2	
Do pf (3)	10	46	46	46	− 1/4
Am Beet Sug	8	10 1/2	10	10 1/2	+ 1/4
Am B s pf (7)	20	108	108	108	− 5/8
Am Can (4)	31	94 3/4	93	94	+ 1 1/2
Am Car & Fdy	15	34	33 3/4	34 3/8	+ 3/8
Am Coml Alco	15	8 1/4	7 7/8	8 1/4	+ 3/8
Do $6 pfd	1	18	18	18	
Do $7 pfd	1	20	20	20	− 1 1/2
Am Hide & Lea	2	8 1/4	8 1/4	8 3/8	
Am No P (2 40)	1	33	33	33	

◆ B					
Bald Loco	9	11 1/8	10 7/8	11 1/8	+ 3/8
Do pf	1	46 1/4	46 1/4	46 1/4	+ 1/2
Balt & Ohio	12	23 5/8	23	23 1/2	− 1/8
Do pf	1	27	27	27	+ 1/8
Bang & Ar (2/2)	1	43 5/8	43 3/8	43 5/8	− 1/8
Barnsdall	7	8	7 7/8	8	+ 1/8
Bayuk 1 pf (7)	90	94 7/8	94 7/8	94 7/8	+ 1/8
Beatrice Cr	1	15 3/4	15 3/4	15 3/4	+ 3/8
Belding Hem	9	12 3/8	11 7/8	12 1/8	+ 3/8
Bel NR pf (5 86)	2	119 7/8	119 7/8	118 3/8	+ 3/8
Bendix Aviat	11	15	14 3/4	15	+ 1/4
Benef I Ln (1 1/2)	1	16 1/4	16 1/4	16 1/4	− 1/8
Best & Co (1/4a)	4	30	29	30	+ 5/8
Beth Steel	41	33 5/8	32 1/2	33 1/2	+ 1/8
Do pf	1	83	83	83	+ 1 1/4
Blaw Knox	1	11	11	11	
Bohn Al (3)	7	54	53 1/4	53 1/2	+ 1/2
Borden (1 60)	16	24 5/8	23 7/8	24 3/8	+ 1/2
Borg W (1/4g)	8	22 7/8	22 1/8	22 3/8	+ 5/8
Briggs M (1/2g)	6	16 7/8	16 5/8	16 7/8	+ 1/2
Bristol My (2 20b)	2	33 7/8	33 7/8	33 5/8	+ 1/8
Bkln Man T	60	40 1/8	39 5/8	39 7/8	+ 1/8
Do pf (8)	2	92	91	91	+ 1/4
Bkn U Gas (5)	1	66	66	66	+ 2 1/2
Beatrice Cr	12	23 1/4	24 1/4	23 1/4	+ 1/2
Blaw Knox	7	39 7/8	39 7/8	39 7/8	+ 1/8
Bohn Al (3)	4	39 1/4	40 1/4	39 1/4	− 3/8

Lily T C (1 1/2)	4	20 3/8	20	20 3/8	− 1/4
Link Belt (40)	2	16	15 7/8	16	− 1/2
Liquid C (1 1/4b)	4	29	28	29	+ 1 1/2
Loews (1)	55	31 5/8	30 3/4	31 3/8	
Loft	4	2	2	2	
Long Bell A	2	1 1/2	1 1/2	1 1/4	
Lorl (P) (1 20)	41	17 5/8	17	17 1/2	+ 1/2
L & N (1/2g)	1	52	52	52	+ 1/8

◆ M					
MacA & F (2 35b)	1	33	33	33	+1
Do pf (6)	20	104	104	104	+1
Mk Tk (1)	2	25 1/4	25 1/8	25 1/8	− 1/2
Macy (RH) (2)	6	40 1/4	39 7/8	40 1/4	+ 3/8
Manati Sug	1	15	15	15	− 5/8
Mar Mid (40)	15	7 1/2	7 3/8	7 1/2	
Marsh Field	1	15	15	15	+ 3/8
Martin Parry	1	7	7	7	− 1 1/2
Math Al (1 1/2)	10	30	30	30	+ 1/8
Mcall (2)	1	29 1/2	29 1/2	29 1/4	− 1 1/4
Maytag pf ww	1	25 1/2	25 1/8	25 1/4	+ 3/8

◆ N					
N Y Chi & St L	1	18 1/2	18 1/8	18 1/4	− 3/4
Do pf	1	84 1/2	84 5/8	84 1/4	− 1 3/4
N Y Dock pf	2	11	11	11	− 1
N Y Investors	1	5/8	5/8	5/8	
N Y N H & H	5	15 1/8	14 5/8	15	
Do pf	7	25 1/4	25 1/4	25 1/4	
N Y Ont & W	1	7 3/4	7 3/4	7 3/4	+ 1/4
N Y Rys pf	1	1	1	1	
N Y Ship (40)	2	16	15	16	
N Y Dock pf	43	169	170	169	− 1
Norwalk T & R	4	11 7/8	12 1/4	11 7/4	+ 1/4
N Y Investors	7	23	24	24	+ 1/8
North Pac	4	234 3/4	235 1/8	234 3/4	+ 1/4
N Y St $7 pf (7)	20	109 1/2	108 5/8	108 1/2	
Do $6 pf (6)	10	98	98	98	+2
Nor Min (1/2c)	7	43 1/4	43 1/4	43 1/4	+ 3/8
Ner & W (10b)	7	173	173	173	−2
Do pf (4)	10	96	96	96	−1
No Am Aviat	2	5	5	5	+ 3/8
Nor Am (1/2a)	17	16 7/8	16 7/8	16 7/8	+ 1/2
North Pac	32	25 3/4	24	25	+ 1/8

◆ O					
Ohio Oil (15g)	6	11 7/8	11 3/4	12 7/8	+ 3/8
Oliver F pf	2	16	16	16	+ 1/8
Oppenheim Coll	1	10 3/4	10 3/4	10 3/4	+ 3/8
Otis Elev (60)	6	16	15 1/2	15 3/4	+1
Otis Sal	1	4 7/8	4 7/8	4 7/8	+ 1/8

EXAMPLE 350

Example 350 shows a stock table with body lines set solid in the Gothic No. 3 available in combination with 5-point Excelsior No. 1.

◆ **A**					
Ad Mills (1½g)	1	27	27	27	+ ⅛
Advance Rome	6	5	5	5	+ ¼
Air Red (3)	6	91½	91½	91½	+2⅛
Airb Et Ap	1	2⅛	2⅛	2⅛	
Alas Jun (.90b)	14	19½	19⅛	19½	+ ⅛
Allegheny	2	2⅜	2⅜	2⅜	
do pf $.8 ww	2	8½	8½	12⅛	− ⅛
do pf $10 ww	3	11⅛	11⅛	11⅛	− ⅛
Al Ch&B (4)	1	32	32	37	+2⅛
Allb Ch Mfg	2	14½	14	14	
Am Ag Ch Del	3	33½	33	33	− ⅛
Am Bank N	6	19½	19	19⅜	
Do pf (3)	10	46	46	46	− ⅛
Am Beet Sug	6	18½	18	18½	+ ⅛
Am B & pf (7)	20	109	109	109	− ⅛
Am Can (1)	31	91½	91	91	+2⅛
Am Cot & Fdy	13	31	32½	31½	+ ⅛
Am Coml Alco	35	8⅛	7⅞	8⅛	+ ⅛
Do $6 pfd	1	16	16	16	
Do $7 pfd	1	20	20	20	−1½
Am Hide & Lea	2	6⅛	6⅛	6⅛	
Am Ice P (2.40)	1	23	23	23	
◆ **B**					
Bald Loco	9	11⅛	10⅛	11½	+ ⅛
Do pf	1	46½	46⅛	46½	+ ½
Ball & Ohio	12	21⅛	23	21½	− ⅛
Do pf	1	27	27	27	+ ⅛
Beng & Ar (*½)	1	43⅛	43⅛	43⅛	− ⅛
Bermdell	7	8	10⅛	8	+ ⅛
Bayuk 1 pf (3)	30	94⅛	94⅛	94⅛	+ ⅛
Beatrice Cr	1	15½	15½	15½	+ ⅛
Belding Hem	9	17⅛	17½	17½	+ ⅛
Bel N R pf (5.56)	2	119⅛	119⅛	119⅛	+ ⅛
Bendix Aviat	11	15	11½	15	+ ⅛
Bonel I In (1½)	3	16½	16⅛	16⅛	− ⅛
Best & Co (*½)	4	30	29	30	+ ⅛
Beth Steel	41	33⅛	32⅛	33⅛	+ ⅛
Do pf	1	63	63	63	+2⅛
Blaw Knox	1	11	11	11	
Bohn Al (3)	7	51	53½	53½	+ ½
Borden (1.60)	16	21⅛	27⅛	21⅛	+ ⅛
Borg W (1½)	8	22⅛	22⅛	27½	+ ⅛
Briggs M (1½)	5	16⅛	16⅛	16⅛	+ ⅛
Bristol Sly (2.20b)	2	33⅛	37⅛	33⅛	+ ⅛
Bkln Man T	60	40 b	39⅛	39⅛	+ ⅛
Do pf (4)	2	97	97	97	+ ⅛
Bkn U Gas (5)	1	66	66	66	+2½
Beatrice Cr	12	23½	21½	23½	+ ½
Blaw Knox	7	31⅛	29⅛	29⅛	+ ⅛
Bohn Al (3)	4	39½	40½	39⅛	− ⅛
Bly T C (1½)	6	20½	20	20½	− ½
Buck Bolt (.80)	2	16	15½	16	− ½
Bland A (1½b)	4	29	23	29	+1½
Borwn (1)	55	31⅛	30½	31½	
Bull	6	2	2	2	
Burg Bull A	2	11½	11½	11	
Burll (F) (1.20)	41	17⅛	17	11½	+ ½
B & N (1½)	1	52	52	52	+ ⅛
◆ **M**					
Mac A F (2.5b)	1	33	33	33	+1
Do pf (6)	29	101	101	101	+1
Mk Th (1)	2	23½	23½	23½	− ½
Macy (RH) (2)	6	49½	49½	49½	+ ⅛
Manatt Sug	1	15	15	15	− ⅛
Man Mid (.10)	35	7½	7⅛	7½	
Marsh Field	1	15	15	15	+ ⅛
Martin Parry	1	7	7	7	−1½
Math Al (1½)	16	58	58	58	+ ½
Mcell (2)	1	29½	29½	29½	−1½
Mayfd pf ww	1	23½	23½	23½	+ ⅛
◆ **N**					
N J Chi & St L	1	19½	19½	19½	− ⅛
Do pf	1	61½	61½	61½	−1½
N Y Dock pf	2	11	11	11	−1
N Y Investors	1	8½	8½	8½	
N Y N H & H	5	15½	16½	15	
Do pf	2	2½	2½	2½	
N Y Ont & W	1	1⅛	1⅛	2⅛	+ ½
N Y Rys pf	1	1	1	1	
N Y Ship (.40)	2	16	16	16	
N Y Stock pf	43	169	1 0	169	−1
Norwalk T & R	4	11⅛	12⅛	11⅛	+ ½
N Y Investors	2	23	24	23	+ ⅛
North Pac	4	23½	22½	23½	+ ½
N Y St 37 pf (7)	29	105½	105½	105½	
Do 36 pf (6)	10	95	95	95	+2
Nor Min (1½g)	7	43⅛	43⅛	43⅛	+ ⅛
Nor & W (1½b)	7	112	112	112	−2
Do pf (4)	10	96	96	96	−1
No Am Aviat	2	5	5	5	+ ⅛
Nor Am (1½a)	37	16½	16⅛	16½	+ ½
North Pac	22	23½	21	23	+ ⅛
◆ **O**					
Ohio Oil (.35g)	4	47⅛	47½	47⅛	+ ⅛
Oliver F pf	2	16	16	16	+ ½
Oppenheim Coll	1	10½	10½	10½	+ ⅛
Otis Elev (.60)	6	16	15½	15½	+1
Owb Sel	1	8½	8½	8½	+ ½

EXAMPLE 351

And Example 351 shows a stock table with body lines set solid in the Bold Face No 2 available with 5-point Excelsior No 1.

Some papers sometimes present four of the "column and one-half" columns above or below three double columns, or present regular-width columns above or below some of the columns wider than 12 picas Certain minor tabulations are run in the form of four narrower columns in the width of three regular columns, or are doubled up, with two half-column widths to the column Some papers present two or three double columns of tabular matter to the left on their financial pages, with four or two columns of advertising at the right, or two or four columns of tabular matter each about one and one-half times the width of a regular column, to the left, with five or two columns of advertising to the right

Some papers employ head dresses for their financial pages different from those used on their general-news pages, and run banners at the tops of most of their financial pages to relieve the physical monotony of the many small tabular lines, and some papers make use of charts and occasional pictures of people to "break up" the pages

It would be possible to illustrate here various effective column-width treatments of financial tables, but the chief variations already referred to should suffice to suggest the various possibilities

Many large-city dailies make use of nameplates on their leading financial pages, and some occasionally present pertinent editorials on such pages, as suggested by Example 349, a leading financial page from the *New York Post*

It will be observed that the editorial was presented in a high double column at the left of the page, under a partly boxed head, and that a balancing partly boxed ear was used at the right of the nameplate

Some newspapers confine advertising on their financial pages to certain kinds and sizes of type faces, as well as to certain kinds and sizes of rules or borders, comparatively light in weight, to tone in with the comparative lightness, physically, of the news and feature matter on such pages

Other newspapers, though, give their financial pages, including the body matter of stock and bond and other tables, darker treatment, as suggested by Examples 350 and 351

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Radio Pages

WHILE some newspapers publish little radio news, other papers, particularly large-city papers, maintain regular radio departments, run radio programs in all editions, and sometimes devote a full page or more to radio news and features Many of the smaller papers that run radio departments present their radio programs and other radio news in the same sort of head and body faces used for the general-news columns, but the larger dailies that present the programs of several radio stations in each issue run the programs in 6-, 5½- or even 5-point faces—the same faces, in many cases, employed for tabular lines on the financial pages and for body lines on the classified-advertising pages

Example 352 suggests one effective way of presenting radio programs in a double-column measure, with the main head in 24-point Metrolite No 2, with single-column sub-heads in 12-point Metromedium No 2 and Metrothin No 2, and with body lines in 5-point Excelsior No 1 set solid

And Example 353 suggests another effective way of treating the same copy, with the main head in 24-point Memphis Bold and with sub-heads in 12-point Memphis Bold and Memphis Light

Note how, in Examples 352 and 353, the most important points in the sub-heads were made to stand out, but harmoniously so, by presenting them in heavier members of the Metro and Memphis families, and the incidental matter in lighter members of the same families

While, as has been stated, many papers present the body lines of radio programs in smaller sizes of the same faces used in their general-news columns, some papers use entirely different faces for the body lines of their radio programs

Today's Programs

454M —WEAF—660K

5 30—James Wilkinson baritone
5 45—Stamp Club, Capt Tim Healy
6 00—Government by Experiment
6 30—Press Rad o News
6 35—Dale Wimbrow songs
6 45—Billy and Betty sketch
7 00—Lothrop Stoddard author
7 15—Stories of the Black Chamber
7 30—Easy Aces comedy
7 45—Uncle Ezra s Rad o Station
8 00—One Man s Family, sketch
8 30—Wayne King s Orchestra
9 00—Fred Allen Peter Van s Orchestra
10 00—Guy Lombardo s Royal Canadians
10 30—Ray Noble s Orchestra
11 00—John B Kennedy
11 15—Cyril Pitts tenor
11 30—Dance music
12 30 A M —Lights Out drama

422 3M —WOR—710K

5 30—Adventures of Jack and Fritz
5 45—Adventures of Jimmie Allen
6 00—Uncle Don
6 30—Terry and Ted
6 45—Talk and music
6 50—Music news
7 00—Myrt and Marge sketch
7 15—Just Plain B ll
7 30—The O Neills sketch
7 45—Boake Carter
8 00—Johnnie and Foursome
8 15—Edwin C Hill
8 30—Everett Marshall s Varieties
9 00—Lily Pons Andre Kostelanetz
9 30—Burns and Allen
10 00—Jack Pearl Rich s Orchestra
10 30—Norman Cordon orchestra
11 00—Four Aces of Bridge
11 05 1 00 A M —Dance music

526M.—WMCA—570K

5 30—Jerry Baker Fenton s Orchestra
6 00—Dog talk
6 15—Safeguarding Investments
6 25—Press Radio News
6 30—Screen Revue Sam Taylor
6 45—Sports resume
7 00—Today s Baseball Jack Fraser
8 00—Three Little Funsters
8 15—Five Star Final
8 30—Harry Hershfield
8 45—Jerry Baker Fenton s Orchestra
9 00—Wanderer songs
9 30—M d Week Forum.
10 00—Classical mus c
10 15—Thelma Lawrence Bud Abbey songs

EXAMPLE 352

Today's Programs

445M —WEAF—660K

5 30—James Wilkinson, baritone
5 45—Stamp Club Capt Tim Healy
6 00—Government by Experiment
6 30—Press Radio News
6 35—Dale Wimbrow songs
6 45—Billy and Betty sketch
7 00—Lothrop Stoddard author
7 15—Stories of the Black Chamber
7 30—Easy Aces comedy
7 45—Uncle Ezra s Radio Station
8 00—One Man s Family, sketch
8 30—Wayne King s Orchestra
9 00—Fred Allen Peter Van s Orchestra
10 00—Guy Lombardo s Royal Canad ans
10 30—Ray Noble s Orchestra
11 00—John B Kennedy
11 15—Cyril Pitts tenor
11 30—Dance music
12 30 A. M —Lights Out, drama

422 3M —WOR—710K

5 30—Adventures of Jack and Fritz
5 45—Adventures of Jimmie Allen
6 00—Uncle Don
6 30—Terry and Ted
6 45—Talk and music
6 50—Music news
7 00—Myrt and Marge sketch
7 15—Just Plain Bill
7 30—The O Neills sketch
7 45—Boake Carter
8 00—Johnnie and Foursome
8 15—Edwin C Hill
8 30—Everett Marshall s Varieties
8 00—Lily Pons, Andre Kostelanetz
8 30—Burns and Allen
10 00—Jack Pearl Rich s Orchestra
10 30—Norman Cordon, orchestra
11 00—Four Aces of Bridge
11 05 1 00 A M —Dance music

526M —WMCA—570K

5 30—Jerry Baker Fenton s Orchestra
6 00—Dog talk
6 15—Safeguarding Investments
6 25—Press Radio News
6 30—Screen Revue Sam Taylor
6 45—Sports resume
7 00—Today s Baseball Jack Fraser
8 00—Three Little Funsters
8 15—Five Star Final
8 30—Harry Hershfield
8 45—Jerry Baker Fenton s Orchestra
8 00—Wanderer songs
9 30—Mid Week Forum
10 00—Classical music
10 15—Thelma Lawrence Bud Abbey songs.

EXAMPLE 353

The *Cleveland News*, which has used Bodoni Bold and Bodoni Bold Italic for most of the heads in its general-news columns, has presented its radio programs in a double-column measure, with body lines in 6-point Gothic Condensed No. 4-B, available in combination with 6-point No. 11-B, under a head in 12-point Cheltenham Bold, as suggested by Example 354.

The News Radio Time Table

Friday, Aug. 25 — **Eastern Standard Time**

	280 M WTAM 1070 KC	215 M WHK 1390 KC	206 M WGAR 1450 KC	491 M WJAY 610 KC
3 00	Treasure House	Katheryn s Comments	Gene Quaw s band	Al Bannen s ensemble
3.15	May We Present	Club Calendar	" "	
3 30	South Sea Islanders	U S Army band	The Arcadians	The Twins
3.45	" "	" "		Studio
4 00	Symphonic dance band	Congratulations	What is Beauty?	Phone Record
4 15	"	"	Casino band	Vincellano
4.30	Jack and Loretta	Horse Race and band	Organ Recital	
4 45	Paul Wing	Bruseloff s band	Ruth Gallup	Chris Cross
5 00	Sports and ensemble	Skippy	Uncle Clyde Mary Jane	Dance band
5 15	Twilight Tunes	Where to go	" "	"
5.30	Pie Plant Pete	All American Boy	Don Dreg tenor	" "
5 45	Tarzan	Baseball scores	Lowell Thomas	" "
6 00	The Rollickers	Stamp Club	Amos n Andy	Baseball
6 15	Baseball Resume	Baseball scores	Hill Billy	Musical Doctors
6.30	Betty Boop	Three Brown Bears	Vanderpyl Sports	Rural skit
6 45	The Goldbergs	Boake Carter	Ernie Holst s band	Bohemian Hour

EXAMPLE 354

Note that the time table was presented in tabular form, with four columns devoted to the programs of as many stations, with a time column at the left. Yet all five columns were presented, and with plenty of space between columns, in the width of only two regular columns. That was made possible by the close fitting of the face used. And the fact that that face has short descenders made for a saving of space vertically as well as horizontally.

Many papers feature on their radio pages, often in boxes employing fairly large body lines and prominent heads, the leading items on current or future radio programs.

Many papers with Sunday editions present in those editions detailed radio programs for the week to come, for the benefit of "Sunday only" patrons, even though each day's program will be repeated in that day's editions to follow.

It would be possible to illustrate here many different treatments of radio pages, but one illustration should suffice to suggest some of the many other possibilities.

Example 355, a reduced showing of a radio page from a Saturday

EXAMPLE 355

edition of the *New York World-Telegram*, which published no Sunday editions, suggests how that paper presented Saturday and Sunday programs along with an illustrated radio feature that enlivened the page considerably

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Theatrical-Advertising Pages

TYPE WAS MADE TO READ—even in theatrical-advertising columns But many a potential reader of such columns in many a newspaper probably has wondered if many theatrical advertisers are aware of that Many of them seem not to be In fact many of them seem to work on the theory that the chief business of types should be to "out-shout" competitors and only secondarily to convey any messages of their own At any rate the theatrical-advertising columns of many a newspaper offer an affront to the eyesight of the potential reader He looks there to find certain information—and is met with a welter of bold-face types, blotches of grotesque lettering, smashing reverse plates and brutal borders that make it difficult for him to find what he seeks The sort of ballyhoo—of drum-pounding and ear-splitting yelling—greets him there that would assail his ears in a street of side-shows at Coney Island—unless the newspaper comes to his rescue by obliging theatrical advertisers to meet certain reasonable typographic standards

Example 356 is a reproduction of part of a theatrical-advertising column from a metropolitan newspaper

Observe the reverse plates, the heavy types and lettering of the announcements—each planned to distract attention from the others to itself, and all succeeding in making it difficult for the potential reader to find and to concentrate on the information sought

How differently—refreshingly so for the reader and ever so much more effectively for the advertisers—another newspaper presented the identical announcements is shown by Example 357

It will be noticed that no reverse plates, heavy types or lettering appeared in any of the announcements All display was held to one type family—the Cheltenham family—and all of the announcements were made to conform to the same conservative typographic style

"MERTON OF THE MOVIES" CORT THEA W 48 St Eve 8 15 Mts Wed & Sat 2 15
with GLENN HUNTER—FLORENCE NASH

R U R FRAZEE Theatre, 42d W of B way Mats Wed & Sat

MOROSCO West 45th St Eves at 8.30 Last Matinee Sat at 2 30
BIGGEST LAUGH HIT IN TOWN!
LAST WEEK WHY MEN LEAVE HOME

SELWYN 42D ST., WEST OF B WAY DAILY MAT 2.30 EVS 8 30 INCLUDING SUNDAYS
Greatest Invention Since Motion Pictures
TELEVIEW
PEOPLE FLYING AND DANCING OUT OVER THE HEADS OF THE AUDIENCE A POSITIVE SENSATION.
Every Mat. 500 Seats at 50c
Every Eve 500 Seats at $1 00

Maxine Elliott's 39 St E of B y Eve 8 15 Mats Wed & Sat 2 15
SAM H HARRIS Presents
JEANNE EAGELS in "RAIN"

EMPIRE B WAY 40 ST MATS WED & SAT BILLIE BURKE
in Booth Tarkington's "ROSE BRIAR"

VANDERBILT 48 St E of B y Bryant 0134 Eve 8 30. Mts Wed & Sat 2 30
glory
THE BIG SISTER OF IRENE.

ELTINGE Thea, W 42d St Eve 8 30 Mats Wed & Sat 2.30
HELEN MACKELLAR in The MASKED WOMAN with LOWELL SHERMAN

GEO M COHAN THEATRE Broadway 43d St Mats Wed & Sat
THE LOVE CHILD

KLAW THEA W 45th St Eve at 8 30 Matinees Wed & Sat. at 2 30
"The LAST WARNING" with WILLIAM COURTLEIGH

EXAMPLE 356

"MERTON OF THE MOVIES" CORT THEA. W 48 St Eves 8 15 Mats Wed & Sat. 2 15.
With Glen Hunter—Florence Nash

R.U.R. FRAZEE Theatre 42d W of B y Eve 8 30 Mats Wed & Sat

MOROSCO West 45th St Eves at 8 30 Last Matinee Sat 2 30
BIGGEST LAUGH HIT IN TOWN!
LAST WEEK WHY MEN LEAVE HOME

SELWYN 42d St W of B y Daily Mat at 2 30 Eve 8 30 Sun Mat at 3
Greatest Invention Since Motion Pictures
TELEVIEW
PEOPLE FLYING AND DANCING OUT OVER THE HEADS OF THE AUDIENCE.
A POSITIVE SENSATION
Every Matinee 500 Seats at 50c
Every Evening 500 Seats at $1 00

Maxine Elliott's 39 St E of B y Eve 8 15 Mats Wed and Sat 2 15
SAM H HARRIS Presents
JEANNE EAGELS in 'RAIN'

EMPIRE B way 40th St Mts Wed & Sat in Booth Tarkington's Billie Burke "ROSE BRIAR"

VANDERBILT 48th St East of B way Bryant 0178 Evenings 8 30 Matinees Wed and Sat 2.30
GLORY
THE BIG SISTER OF IRENE

ELTINGE THEATRE W 42d St Eve 8 30 Matinees Wed and Sat 2.30
HELEN MacKELLAR in THE MASKED WOMAN
with LOWELL SHERMAN

GEO M COHAN THEA Broadway 43d St Mats Wed. & Sat
THE LOVE CHILD

KLAW THEATRE, West 45th St Eve at 8.30 Matinees Wed. and Sat at 2.30
The LAST WARNING
With WILLIAM COURTLEIGH

EXAMPLE 357

"MERTON OF THE MOVIES" CORT THEA W 48 St Eve 8 15 Mats Wed & Sat 2 15
With GLEN HUNTER—FLORENCE NASH

R.U.R. FRAZEE THEA. 42 W of B'y Eve 8 30 Matinees Wed and Sat

MOROSCO West 45th St Eve at 8 30 Last Matinee Sat 2 30
BIGGEST LAUGH HIT IN TOWN!
Last Week WHY MEN LEAVE HOME

SELWYN 42d St W of B'y Daily Mat at 2 30 Eve 8 30 Sun Mat. at 3
Greatest Invention in Science Mat on Pictures
TELEVIEW
PEOPLE FLYING AND DANCING OUT OVER THE HEADS OF THE AUDIENCE
A POSITIVE SENSATION
Every Matinee 500 Seats at 50c
Every Evening 500 Seats at $1 00

Maxine Elliott's 39th St E of B'way Evenings at 8 15
Mats Wed and Sat at 2 15
SAM H HARRIS *Presents*
Jeanne Eagels *in* 'RAIN'

Billie Burke EMPIRE B'way 40th St Evgs at 8.30 Mats Wed and Sat at 2 30
in BOOTH TARKINGTON'S
"ROSE BRIAR"

VANDERBILT 48th St. East of B'way Bryant 0178
Evenings 8.30 Matinees Wed and Sat. 2.30
GLORY
THE BIG SISTER *of* IRENE

ELTINGE THEATRE W 42d St Eve. 8 30 Matinees Wed. and Sat. 2 30
HELEN MacKELLAR *in*
The Masked Woman
with LOWELL SHERMAN

GEO M COHAN THEA Broadway 43d St Mats Wed & Sat
The Love Child

KLAW THEATRE West 45th St. Eve. at 8.30 Matinees Wed and Sat at 2.15
The Last Warning
With WILLIAM COURTLEIGH

EXAMPLE 358

The reader could get what he wanted from any of them quickly, and all of the advertisers were treated fairly—much better than they treated themselves in Example 356

Still another way of treating the same announcements is suggested by Example 358, in which the Bodoni family was used for display

It will be noticed that the Bodoni treatment was somewhat more prominent than the Cheltenham, but that the same sort of orderliness prevailed throughout Example 358 as throughout Example 357 Both were easy to read, and both were entirely, and easily, composed by machine

Some newspapers go a step farther in the reader's favor by presenting such announcements in alphabetical order

When it comes to advertisements considerably more pretentious than single-column announcements, the theatrical-advertising pages in papers with easy typographic standards can be hard indeed on the eyes

Although no reverse plates or grotesque lettering appeared in the theatrical advertisements suggested in Example 359, the rules used were unnecessarily heavy, the type lines were blacker than they needed to be, and many of the lines were too crowded And there

were other discordant elements on the page The running head and the rule used with it were too black, as also was the type face used for the head "Theatre News" The border used with that head did not

EXAMPLE 359

harmonize with the type face either in design or color, and the several dashes employed in the news columns were too ornate

How much more attractively the same advertisements were presented in Example 360

The borders and display and body lines all toned in much better with the illustrations, and white space was judiciously employed Besides, the advertisements were placed more effectively on the page

The two outside columns were filled with advertisements, which made it possible to present the various items of "Theatre News" immediately below the two-column head at the upper left, rather than con-

EXAMPLE 360

tinuing them into the two columns at the right, as in Example 359. The running head and the rule used with it got along well together, and so did the type face and the border used for the head "Theatre News." All elements on the page harmonized, and all of the type lines were easy to read.

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Classified-Advertising Pages

TO THE NEWSPAPER READER in quest of employment, a house, an apartment, a place to board, a used car, or any one of scores of other things, the contents of a paper's classified-advertising section can be more interesting than front-page news But the reader not consciously on the hunt for something he believes the classified pages may help him find is inclined to skip those pages entirely, even though he may take the time at least to skim the headlines and glance at the pictures on most of the other pages (Reference is made to the average edition of the average daily or weekly, not to large Sunday and special editions, complete sections of which are passed up by readers who lack the time or inclination, or both, to look at more than a few of the several sections)

And one reason why the classified pages are passed up by the casual reader is that there is little on them to catch his eye In appearance they are among the least attractive pages in a paper

Naturally enough, a multiplicity of small items unrelieved by any considerable amount of display or decorative or illustrative material makes for a monotonous-looking and unattractive page

Many publishers, of course, realize this, and have adopted various devices to brighten up their classified sections To attract the casual reader to the small-ad columns, some publishers run current-event cartoons or comic strips or crossword puzzles on their classified pages Some offer prizes to the readers who find the most misspelled words on such pages—words purposely misspelled to encourage a careful reading of all lines Some sprinkle such columns with names and addresses of individuals reprinted from city directories or telephone books, with prizes for the ones who find their names and addresses in the columns

Some run letters of commendation from satisfied users of space on such pages Some encourage their advertisers to use certain forms of display type in their messages

As stated in Chapter 6, many of our dailies now set the body matter of their classified-advertising columns in 5-point faces, solid, or in 5½-point faces on a 5-point body, which gives them fourteen lines to the inch and, consequently, more income than they would receive at the same rate from lines in larger point sizes and leaded, or from the 5½ point leaded, or even cast on its own body size, 5½ point

Among the most popular and effective body faces for the classified-advertising columns of metropolitan dailies are 5- and 5½-point Ionic No 5 with Bold Face No 2, and 5- and 5½-point Excelsior with Bold Face No 2 or with Gothic No 3 All three of the 5½-point combinations may be had with short descenders and may be cast on a 5-point body, with fourteen lines to the inch

Suppose we look at various effective treatments of 5½-point Excelsior No 1 with short descenders cast on 5-point slugs

In Example 361 all lines begin flush at the left, except second lines, which are indented to the right, and the first word of each item is entirely in capitals In Example 362 all lines but first lines are indented to the right, with each first line beginning flush at the left, and with the first word or words of each item entirely in capitals

COUPLE Austrian $90 good cook useful housema d gardener chauffeur excellent references anywhere
United Agcy 165 E 72d BUtterfield 8 5050

COUPLE Hungarian first-class cook butler chauffeur four years last position recommended
Modern Agcy 200 E 72d BUtterfield-8 6515

COUPLE German cook houseworker useful gardener chauffeur $75 four years experience recommended
Modern Agcy 200 E 72d BUtterfield 8 6515

COUPLE German American cook experienced gardener butler houseman excellent references. REgent-4 2324

COUPLES—Cooks butler-chauffeurs exceptional Johnson Agency 146 Madison av REgent-4 6720

EXAMPLE 361

GARAGE Bay Ridge 20 000 feet one floor 80 cars security only ING 2-4684

GAS STATION modern equipped auto laundry and repair shop busy thoroughfare excellent home trade long lease low rental good living very reasonable REpublic 9 1878

GAS STATION repair shop refreshment stand rent, $65 price $9 500 gallonage 8 000 lease Hekemian 148 25 H lls de ave Jama ca

GAS STATION in Brooklyn established 5 years net income over $4 000 a year $5 000 cash requ red For appointment call PUlaski 5 7231

GAS STATION for rent, just built r ew highway Suffolk County easy terms Wr te G 1635 American Brooklyn

EXAMPLE 362

Some papers present the first word or words of classified items flush at the left in capitals of Bold Face No 2, or Gothic No 3, with following lines arranged as in Examples 361 or 362

The *New York Herald Tribune* has begun certain lines in its "Rooms for Rent" or "Help Wanted Women—Agencies" sections with four-pointed stars or encircled dots, as suggested by Examples 363 and 364, although, in Example 364, a larger black dot has been substituted

for the smaller but encircled dot, which will not fit on a 5-point slug

Italicized lines at the top of the "Rooms for Rent" section of the *Herald Tribune* have explained that advertisements with Manhattan addresses beginning with the stars "indicate rooms personally visited

✦54TH (5th)—*Private residence, elevator* small garden apartment also single room artistically furnished reasonable references COlumbus 5 8132

✦71ST 141 East—Outside room attractively furnished reasonable Fowle BUtterfield-8-5227

✦71ST 75 West—Large airy comfortable *good location* telephone $5 $8 Morris

✦75TH, 112 West—Two rooms, bath house keeping $10 double single $7 50 $4

✦79TH 307 West (4 D)—Luxuriously furnished double living bedrooms house keeping $9 up

✦83D 233 West—Spacious, sunny front southern exposure suitable 1 2 $7 $9 Eberle

EXAMPLE 363

•DAVID AGENCY 11 WEST 42D Stenographer Bookkeeper about 24 Protestant $75 Legal Stenographer (young $25 Typist B l er retail automobile experience $18 Stenographers $15 Essential all applicants have good background

•ALBERTA SMYTH 63 Park Row Rm 725 STENO 23 28 fre Insur exp Chr $24 *KEYPUNCH OPR 18 25 attractive Chr* DICT OPR 23 28 Chr $100

•WEHINGER SERVICE—180 BROADWAY Steno statement typ st Newark $18 $20 Key Punch Opr Hollerith 80 cpl $ 8 Stenos Insurance bkgs expr $15–$22

BKPR F C import exp pfd age 30 Chr $25, permanent excellent opply

•*ABBINGTON 277 Broadway*

EXAMPLE 364

by a *Herald Tribune* representative Ads without star were received too late for a room inspection Rooms visited and found below a fair standard are not acceptable for advertising in these columns" And italicized lines at the top of the "Help Wanted Women—Agencies' section have explained that the dot in an item "indicates that advertiser is a member of N Y Association of Commercial Personnel Bureaus"

Other ways of starting classified items, with two-line initial letters are illustrated by Examples 365 and 366, with 12-point Bodoni initials used in Example 365, and 12-point Memphis Light initials used in Example 366

TAVERN *old established corner will* sacrifice liquor beer license remodeled LI 9820

TAVERN completely equipped rent reasonable FI 4709 M for appointment

THEATRICAL and masquerade costume business for sale, established over 30 years Mrs M nk 69 E Genesee st

CASH for stocks of merchandise and fixtures Weisbauer 196 W North GRant 8539

DEBTS collected no charge unless successful Cadwallader 170 Franklin st

EASTERN grain distillery about to go into production seeks contact with responsible d str butors for special dry gins. Wr te Eastern 21 Buffalo News

EXAMPLE 365

COUPLE Swedish $70 expert gardener drivee cook houseworker Sherres Agency BUtterfield 8-5379

COUPLE French cook housekeeper chauffeur butler useful references Torr III 132 East 113th st

HOUSEKEEPER American good cook waitress or second girl steady permanent references *L 117 Herald Tr bune*

HOUSEWORKER COOK German Austrian $50 good baker, 3½ years last position others $25 up also sleep home *Modern Agcy 200 E 72d BUtterfield 8 6515*

HOUSEWORKER German good cook two years last position reasonable many others *Un ted Agcy 185 E 72d BUtterfield 8 5050*

EXAMPLE 366

Smaller-city dailies and weeklies usually present their classified ads in larger faces—often in 6-, 7- and even 8-point faces—often in the same sizes used for regular news and feature body matter And for such papers the 6-, 7- or 8-point sizes of Ionic No 5 with Bold Face No 2, or of Excelsior with Bold Face No 2 or with Gothic No 3

should prove effective Or the same sizes of Textype or of the newer faces—Paragon or Opticon

Newspapers that use display faces in classified advertisements can secure attractive effects by using various sizes of Metrothin No 2 or Metrolite No 2 for display The comparative lightness of those faces makes it possible to present many lines in them on a page without giving it a decidedly spotty appearance—a condition that would make it difficult for the reader to concentrate on individual advertisements and that would make the page as a whole unattractive physically

In Example 367 the 12- and 18-point sizes of Metrothin No 2 have been used for display

AUTOMOBILES FOR SALE

A BIG BARGAIN
by OLDSMOBILE

REO 1931 Royale 8 sedan equipped with 5 General Cord tires body duco in black upholstered in gray cloth mechanically subject to any demonstration must be seen to be appreciated cost new over $2 000 NOW $795 trade accepted

Other makes and models from $50 up

GENERAL MOTORS FINANCE PLAN

OLDSMOBILE MOTOR CO

2277 BROADWAY South of 59th St.
SUsquehanna 7 1516 Open till 10 P M

AUBURNS Used car buyers will find it to their advantage to see our used car stock which is being offered at real bargain prices for fall clearance Auto Sales Corporation 790 Columbus av

CADILLAC 1932 De Luxe Sedan—800 miles La Salle 32 De Luxe Sedan—600 miles New car guarantee terms trades Sell for unpaid balance Doran, Kelly Motor Co 570 Dyckman st LOrraine-7-4200

WANTED—FEMALE HELP

MAID White for small family steady all year position good home with fine surroundings at present in nearby seashore hotel washing sent out sleep in one day off each week $60 monthly For interview call at my office WILLIAMS 95 West 17th Street

SECRETARY 20 to 27 years of age must be an experienced stenographer and possess initiative and have ability to direct work of others in sales promotion department of large wholesale manufacturing concern a splendid position with a future Address your letters to Mr Jones Box 297

SALESLADIES
Women's Apparel

Inexperienced $4 first day while learning liberal commission until qualified for salary experienced $25 salary no investment Call any time during the day at our employment office on the first floor

MILLER SALES INC
614 CHURCH STREET

WANTED—MALE HELP

YOUNG MEN!

Would you like to go in business for yourself without any investment? Our specialty is nationally advertised in full pages in all the leading magazines All leads from your protected territory are turned over to you We provide capital merchandise everything necessary to insure your immediate success Your commission and bonus are equal to a dealer a profit

TURNER & STRONG
205 EAST 43D STREET N Y C
Phone LAckawanna-4 3706

CHAUFFEUR commercial steady and willing worker who is not afraid of long hours must know New York and Brooklyn thoroughly give age experience name of present employer and salary expected Box 942 327 W 180th Street

REAL ESTATE Salesmen wanted Big opportunity for English speaking Italian Polish Slavish and Jewish to sell our real estate in Jamaica easy to sell prices are right big money to be made whether you have been selling before or not Call between 10 and 12 mornings Ask for Mr Newsom Sellers Development Corporation 739 Broadway between 11th and 12th Sts

TRADE SCHOOLS

Become a Winfred Trained
BEAUTY SPECIALIST

Learn this fascinating profession in America a largest most modern institution where every branch of Beauty Culture is conscientiously taught by Master Instructors Moderate Cost—Day Eve Classes Easy Payment Terms Available Positions Furnished Write us for full particulars Get FREE Illustrated Book N

WINFRED ACADEMY
(Beauty Culture)
397 PEARL STREET BROOKLYN N Y

BE A HOTEL HOSTESS

Opportunities in fashionable hotels clubs apartment hotels splendid salaries fascinating field previous experience proved unnecessary quality for well paid position a home in spare time Nation wide Placement Service free of extra charge Write today for FREE book

Station 3011 Washington D C
HOLMES HOTEL SCHOOL

EXAMPLE 367

HOTELS

THE NEW
ST. FRANCIS

Light and airy 2 and 3 room suites in the St Francis Brooklyn overlooking New York s skyline and bay most reasonable
Delightful Features—Free use of the world s largest and most beautiful natural salt water swimming pool daily gymnasium sunny roof promenade social clubs en tertainments
Six day rate for breakfast and dinner in our Coffee Shop $7 50 (including tips)
Clark St subway station I R T 7th Av line in building 6 minutes to Wall St 15 minutes to Times Square Apply Assistant Manager or write for booklet

HOTEL ST FRANCIS
MAin-4 7963

EARLE HOTEL

Nowhere in New York will you find rooms so *b g clean and richly equipped with such* perfect service as here 200 OUTSIDE RMS all with bath located in heart of New York s West Side metropolis of business and theatres restaurants parks and with transportation facilities unheard of L one block 10 min downtown bus 1½ blks street cars at door it cannot be equalled All this as low as
$14 PER WEEK
371 WEST 74TH STREET
Phone Fairfield 7106

Hotel Winthrop
PARK AV AT 49TH ST
1 2 and 3 room apartments Large rooms large w ndows large baths and large closets Convenient location Frigidaire Two room apartments furnished kitchenette with full hotel and maid service from $125
Phone Wickersham 4 7964

THE BELVEDERE
Distinctive exclusive apartment hotel 1 2 or 3 rooms k tchenettes Furn shed or un furnished Refrigerator From $60 including maid service Restaurant room service
913 WEST 38TH STREET
PEnnsylvania 6 9847

BERKELY HOTEL
A TWO ROOM SUITE
Cost no more than you d expect to pay for a single room and you ll find l ving condi tions there a delight *suite consists of pleas* ant living room comfortable bedroom and at

UNFURNISHED APTS

WOOD TERRACE
534 WEST 27TH
Wood Terrace values are hard to dupli cate For example this spacious 3 room Gar den apartment at $84 living room 22x12 bedroom 15x12 large completely equipped kitchen 4 big closets bath with stall shower wide foyer Live with Garden quiet 1 block from 8th Ave Subway station Enjoy these free privileges Marine Deck Terrace Swim ming Pool Children s Sun Terrace Gym nasium Free gas and refrigeration
A complete self contained colony with 4 restaurants bank shops, stores
1 room and kitchenette $60
1 room and kitchen $69 50
2 rooms and kitchenette $80
3 rooms $84
Also terrace and penthouse apartments
Renting Office 535 W 32d CHelsea 3-8200
Brokers protected

FENTON & WHITE
Established 1873
Renting and Managing Agent
HOLYOKE CHAMBERS
44 WASHINGTON SQUARE WEST
1 and 2 rooms outside kitchen mechani cal refrigeration modern apartment hotel One half block from new 8th av subway 1 block from West Side I R T or elevated on 9th av bus line Rentals to meet 1932 budget SPring 7-4200

The Lexington
256 EAST 73D STREET
Modern 15 story fireproof apartment house with hotel conveniences Rentals include maid service and gas for cooking and re-frigeration
RADICAL REDUCTIONS
1 room kitchenette and bath from $75 monthly on lease 2 rooms, kitch enette and bath from $96 monthly on lease 3 rooms kitchenette and bath from $150 monthly on lease
100 FT PARK DEPT ST
Southern exposure—no buildings obstruct sunshine and light to the north and east Large ventilated kitchenettes fully equipped and basement laundry 24 hour switchboard and elevator service 3 elevators doorman mail chute roof garden excellent restaurant modest prices convenient to theatres *shops* transit lines larger apartments will furnish no trans ents
Resident Manager RHinelander-4-3704

EXAMPLE 368

Example 368 shows the use of the 12- and 18-point sizes of Metrolite No 2 for display

Various sizes of Memphis Light also can be used to advantage for display heads in classified columns, as suggested by Example 369

Example 370 suggests how the *New York Telegram*, back in 1929, before its merger with the *World*, filled the better part of a classified page with used-car advertisements, with the price of each car presented in large display figures, and with the prices arranged in sequence from the lowest to the highest—a feature that lent interest to

AUTOMOBILES FOR SALE

A BIG BARGAIN
by OLDSMOBILE

REO 1931 Royale 8 sedan equipped with 5 General Cord tires, body duco in black upholstered in gray cloth mechanically subject to any demonstration must be seen to be appreciated cost new over $2 000 NOW $795 trade accepted
Other makes and models from $50 up
GENERAL MOTORS FINANCE PLAN
OLDSMOBILE MOTOR CO
2277 BROADWAY South of 59th St.
SUsquehanna 7 1518 Open till 10 P M

AUBURNS Used car buyers will find it to their advantage to see our used car stock which is being offered at real bargain prices for fall clearance Auto Sales Corporation. 790 Columbus av

CADILLAC 1932 De Luxe Sedan—800 miles La Salle 32 De Luxe Sedan—600 miles. New car guarantee terms trades Sell for unpaid balance Doran, Kelly Motor Co., 520 Dyckman st LOrraine-7-4700

WANTED—FEMALE HELP

MAID White for small family steady all year position good home with fine surroundings, at present in near by seashore hotel, washing sent out, sleep in one day off each week $60 monthly. For interview call at my office WILLIAMS 95 West 11th Street

SECRETARY 20 to 27 years of age must be an experienced stenographer and possess initiative and have ability to direct work of others in sales promotion department of large wholesale manufacturing concern a splendid position with a future Address your letters to Mr Jones, Box 297

SALESLADIES
Women's Apparel

Inexperienced $4 first day while learning liberal commission until qualified for salary experienced $25 salary no investment Call any time during the day at our employment office on the first floor
MILLER SALES INC
814 CHURCH STREET

UNFURNISHED APTS

WOOD TERRACE
534 WEST 27TH

Wood Terrace values are hard to duplicate For example the spacious 3 room Garden apartment at $84 Living room 22x17 bedroom 15x1[illegible] large completely equipped kitchen 4 big closets, bath with stall shower wide foyer Live with Garden quiet 1 block from 8th Ave Subway station Enjoy these free privileges Marine Deck Terrace Swimming Pool Children's Sun Terrace Gymnasium Free gas and refrigeration.
A complete self-contained colony with 4 restaurants, bank shops, stores.
1 room and kitchenette $60
1 room and kitchen $65.50
2 rooms and kitchenette $80
3 rooms, $84
Also terrace and penthouse apartments
Renting Offices 535 W 37th. CIrclea 3-8200
Brokers protected

FENTON & WHITE
Established 1873
Renting and Managing Agent
HOLYOKE CHAMBERS
41 WASHINGTON SQUARE WEST

1 and 2 rooms outside kitchen mechanical refrigeration, modern apartment hotel One half block from new 8th av subway 1 block from West Side I R T or elevated on 5th av, but fine dentals to meet 1932 budget SPring 7-4 00

The Lexington
258 EAST 32D STREET

Modern 15-story fireproof apartment house with hotel conveniences Rentalr include maid service and gas for cooking and refrigeration.
RADICAL REDUCTIONS
1 room kitchenette and bath from $75 monthly on lease 2 rooms, kitchenette and bath from $98 monthly on lease 3 rooms, kitchenette and bath from $150 monthly on lease
100 FT PARK DEPT ST
Southern exposure—no buildings obstruct sunshine and light to the north and east Large ventilated kitchenettes fully equipped and basement laundry 24 hour switchboard and elevator service 3 elevators doorman mail chute roof garden excellent restaurant modest prices convenient to theatres shops transit lines larger apartments will furnish no transients
Resident Manager RHinelander-4-3704

Body Matter—5 Point Facets of No 1 with Bold Face No 7 (Short Descenders)
Set 14 Lines to the Inch.

EXAMPLE 369

the page and doubtless appealed to many readers in quest of used cars at certain prices

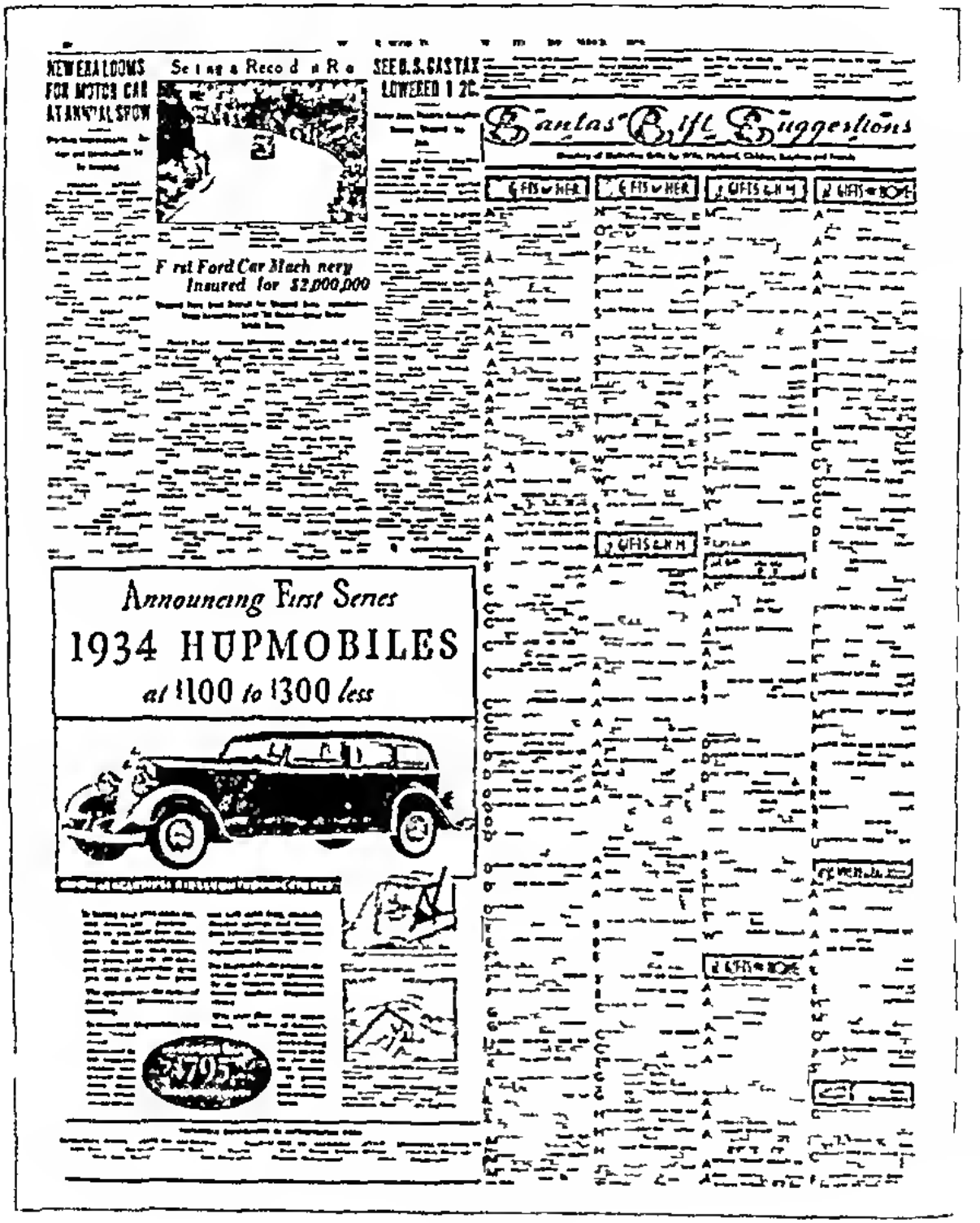
Those advertisements were presented under a hand-drawn banner against a background picturing eight pocketbooks—a banner that read "A Used Car for Everybody's Pocketbook"

And about four years later the *New York World-Telegram*, early in December of 1933, presented the classified feature suggested by Example 371

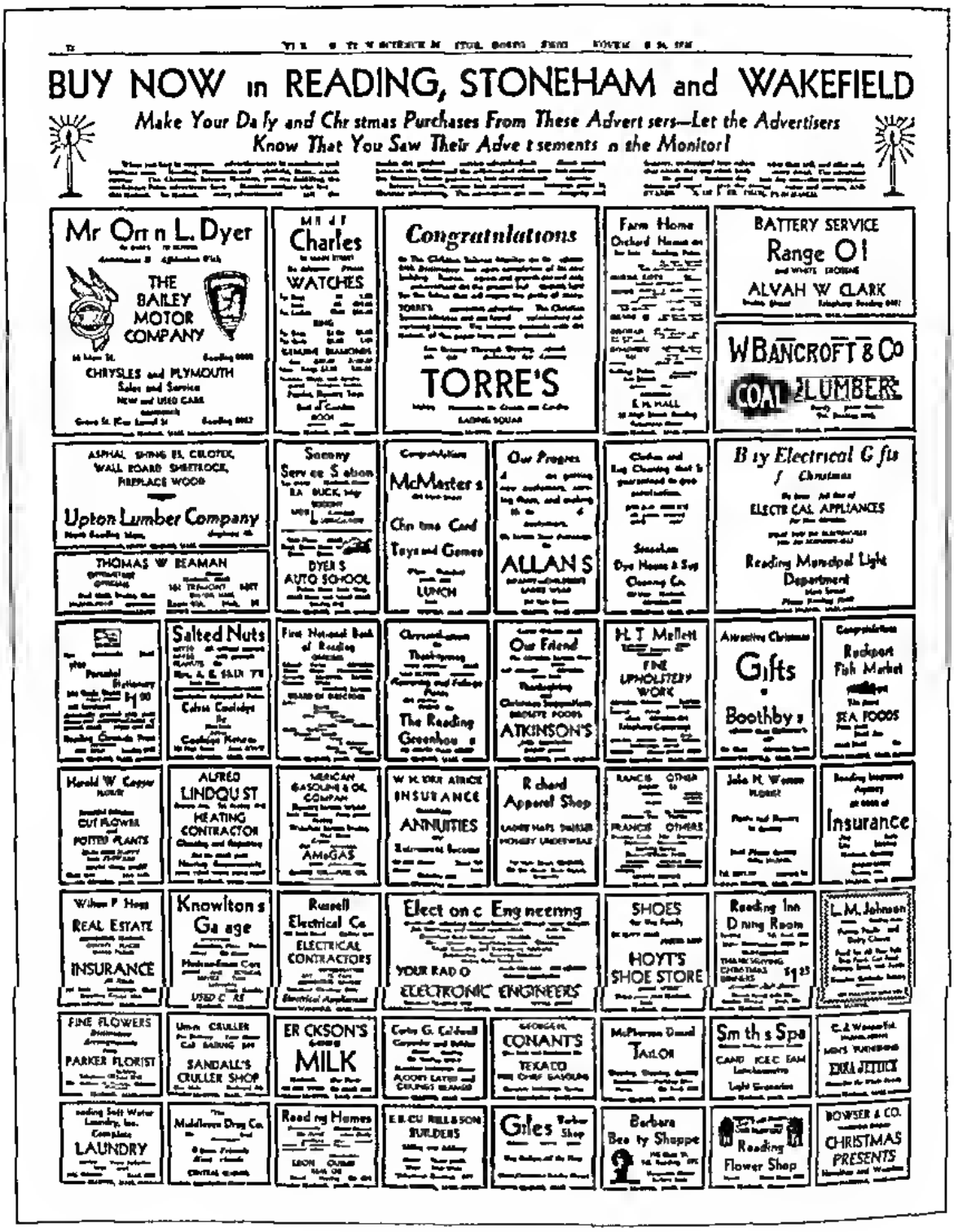
Observe the four columns of small advertisements at the right—columns presented under a decorative head reading "Santa's Gift

THE NEW YORK TIMES
TUESDAY, JANUARY
Used Car for Everybody's Pocketbook
Up to $100
Up to $200
$200 to $300
$300 to $400
$400 to $500
$500 to $600
$600 to $800
$800 Up
DANCING
JOBS
GIRLS

EXAMPLE 370


NEW ERA LOOMS FOR MOTOR CAR AT ANNUAL SHOW
SEE U.S. GAS TAX LOWERED 1 2C
First Ford Car Mach nery Insured for $2,000,000
Santas' Gift Suggestions
Announcing First Series
1934 HUPMOBILES
at $100 to $300 less
$795

EXAMPLE 371


BUY NOW in READING, STONEHAM and WAKEFIELD
Make Your Daily and Christmas Purchases From These Advertisers—Let the Advertisers Know That You Saw Their Advertisements in the Monitor!
Mr Orin L. Dyer
THE BAILEY MOTOR COMPANY
CHRYSLES and PLYMOUTH
Sales and Service
NEW and USED CARS
Charles
WATCHES
Congratulations
TORRE'S
Farm Home
BATTERY SERVICE
Range Oil
ALVAH W CLARK
W BANCROFT & Co
COAL LUMBER
ASPHALT SHING LES, CELOTEX, WALL BOARD SHEETROCK, FIREPLACE WOOD
Upton Lumber Company
THOMAS W BEAMAN
Sonny
Service Station
DYER'S AUTO SCHOOL
McMaster's
Christmas Card
Toys and Games
LUNCH
Our Progress
ALLAN'S
Buy Electrical Gifts
ELECTRICAL APPLIANCES
Reading Municipal Light Department
Salted Nuts
Calvin Coolidge
The Reading Greenhouse
Our Friend
ATKINSON'S
H. T. Mellett
FINE UPHOLSTERY WORK
Attractive Christmas
Gifts
Boothby's
Rockport Fish Market
SEA FOODS
Harold W. Cooper
CUT FLOWERS
POTTED PLANTS
ALFRED LINDQUIST
HEATING CONTRACTOR
AMERICAN GASOLINE & OIL COMPANY
AMOGAS
INSURANCE
ANNUITIES
Richard Apparel Shop
John H. Wooster
FLORIST
Insurance
William F. Hoss
REAL ESTATE
INSURANCE
Knowlton's Garage
Russell Electrical Co
ELECTRICAL CONTRACTORS
Electronic Engineering
YOUR RADIO
ELECTRONIC ENGINEERS
SHOES
HOYT'S SHOE STORE
Reading Inn Dining Room
L. M. Johnson
FINE FLOWERS
PARKER FLORIST
SANDALL'S CRULLER SHOP
ERICKSON'S
MILK
CONANT'S
TEXACO
Tailor
Smith's Spa
CANDY ICE CREAM
Light Refreshments
EXTRA JUICY
Complete
LAUNDRY
Reading Homes
BUILDERS
Giles
Barbara Beauty Shoppe
Reading Flower Shop
BOWSER & CO.
CHRISTMAS PRESENTS

EXAMPLE 372

Page Eight — The Star News, Medford, Taylor County, Wisconsin — Thursday, March 1, 1934

Yes sir! - I'm convinced

Use The Want Ads — A Sure Guide To Economy

THE WANT AD PAGE

Why not? you can't do better!

Want Ads in the Star News cost only one cent a word, with 50c as the least total charge for all insertions, that is a ten word Want Ad would cost 50c for five insertions, a twenty-five word Want Ad would cost 50c for two insertions or a fifty word Want Ad would cost 50c for one insertion.

FOR SALE — FOR SALE — USED CARS — Used Cars and Trucks — Used Car Bargains — LIVE STOCK — Star Hook Weekly — Newspaper Papers For Sale

WANTED — Business Wanted — FARM EQUIPMENT — REAL ESTATE — POULTRY — WORK WANTED

HELP WANTED — Male Help Wanted — FOR EXCHANGE — LOST AND FOUND — CAUCUS NOTICES — Town of Hickory — Town of Medford — Town of Pleasant — Town of Rib Lake — Town of Stetsonville — Town of Deer Creek — Town of Greenwood

TAX EXTENSION — Town of Ford — Town of Chelsea — Town of Westfield — Town of Little Black — Town of Aurora — Town of Deer Creek — Town of Pershing — Town of Rib Lake — Town of Stetsonville — Town of Deer Creek — Town of Greenwood

There Is Nothing Magical About Turning Unused Furniture Into Cash

No Matter What It Is You Wish To Buy, Sell or Exchange, A Star News Want Ad Will Do The Work For You.

MISCELLANEOUS — Affidavit of Industry To Pay Taxes — Star News Office — BUSINESS SERVICE — CARD OF THANKS

BUSINESS SERVICE — ATTORNEYS — DENTISTS — OPTOMETRIST — CLINIC HOSPITAL — CHIROPRACTOR — PHYSICIANS — Funeral Directors — Card of Thanks — CARD OF THANKS — Card Received

Do Not Overlook Reading The Additional Want Ads on Page Six

EXAMPLE 373

Suggestions—A Directory of Distinctive Gifts for Wife, Husband, Children, Relatives and Friends"

At several points below that main head were single-column heads in decorative borders reading "Gifts for Her," "Gifts for Him," "Gifts for the Children," "Gifts for the Home," "Where to Eat While Shopping," and "Foods and Decorations" Each small advertisement was started with a display initial, and the initials were arranged alphabetically under the various headings

That classified feature, of course, was presented in addition to the regular run of want advertisements in the issue It was a special feature built up for before-Christmas advertisers and shopper-readers

The *Christian Science Monitor* of Boston sometimes presents many small advertisements on a page, as suggested by Example 372

That page, which featured displays of advertisers in communities adjacent to Boston, under a banner reading "Buy Now in Reading, Stoneham and Wakefield," presented fifty-two small advertisements, and yet there was no decided clashing of one with another Each thanks to the use of comparatively light faces and the judicious employment of white space, was comparatively attractive and easy to read, and so was the page as a whole

One of the liveliest classified departments run by weekly newspapers in this country is run by the *Taylor County Star-News* of Medford, Wis , a page from which is suggested by Example 373

The *Star-News* nearly always runs more than a full page of classified advertisements, and it often has run a paneled line at the bottom of its main classified page reading "Do Not Overlook Reading the Additional Want Ads on Page Six" The paper often changes the eye-appeal and "selling" statements in the large banner panel at the top of its main classified page, and from issue to issue it changes the copy in the three-column panel toward the top In the page suggested here that smaller panel stated "There Is Nothing Magical About Turning Unused Furniture Into Cash However, it's easy to think there is something magical about *Star-News* Want Ads, because the ease with which they do their work is nearly unbelievable No Matter What It Is You Wish to Buy, Sell or Exchange, a *Star-News* Want Ad Will Do the Work for You"

Some eight-column papers run nine columns on their classified pages to attract an "extra column of income" to the page

See, also, Chapter 43

· 40 ·

Modern Tabloid–Front Pages

WHAT TYPE FAMILY would make an attractive conservative dress for a newspaper of tabloid size—a paper five columns wide—and what would be a pleasing page size for such a paper?" When this question was put to this writer, it was answered with the statement that the same principles entering into the makeup of an attractive conservative paper eight columns wide could be applied successfully, with a few modifications, to a smaller-size paper.

One of these modifications might well be (because of the smaller page size of the tabloid) the limiting of heads to two decks, except heads over unusually important front-page stories calling for banners, when it might be advisable to use three or four or even more decks. Another modification would be the "holding down" of stories to conform to the smaller page size, and still another would be the use of fewer unusually large sizes of type.

Any of the display-type families specifically listed in Chapters 4, 29 and 34 would be just as appropriate for an attractive conservative tabloid as for a paper of larger size.

Ionic No. 5, Excelsior, Textype, Paragon or Opticon would be an appropriate body face. The 7-point size on an 8-point body, or the 7½-point size on an 8½- or 9-point body, or the 8-point size on a 9-point body, would be good for the news and feature columns; the 10-point size on a 12-point body for leads of unusually important stories or for wider editorial columns, and the 5-point, or the 5½-point size with short descenders on a 5-point body, for the classified-advertising and financial departments.

An attractive page size for a five-column paper with columns 12

A Heading Like This For Important Stories

King's Agent Asks Apology By De Blank

Governor General Defies President by Revealing Notes on Cabinet Men's 'Calculated' Discourtesy

Governor General Defies President by Revealing Notes on Cabinet Men's 'Calculated' Discourtesy

Manslaughter Laid to 5 Police

Eight Others in 3rd Degree Death Inquiry Indicted on Charge of Assault

Sees Rail Leaders On Eve of Parley

German Atlantic Flyers Alight at Labrador Port

Bank to Help In Refinancing

Stocks Rise on Assurance That War Is Over

Mrs. Pittman and Mrs. Ridley Beaten in Sea Bright Singles

EXAMPLE 374

picas wide is one with a width of 11½ inches and a depth of 15½ inches This allows for four 9-point column rules, with side margins 3 picas wide, and a type-page depth of 86½ picas, with a 3-pica margin at the top and a 3½-pica margin at the bottom

As any of the eight type families illustrated in Chapter 4 is appropriate for general-news heads in a tabloid-size paper, suppose we pick one of them at random—and assume that it is the Bodoni family

Six sizes of Bodoni Bold and three of Bodoni Bold Italic give us an ample and varied assortment to work with—36-, 30-, 24-, 18-, 14- and 12-point Bodoni Bold, and 24- 14- and 12-point Bodoni Bold Italic As the roman and italic are available on the same matrices in the 12- and 14-point sizes, only seven display fonts are needed And these seven fonts offer, among other possible combinations, the seven different heads shown in Example 374—a good workable variety of heads for the average run of news and feature stories And from these same fonts it is possible to compose other head combinations for the editorial, sports and other pages, as well as date lines, running heads, masthead lines, and so forth—and to compose a wide variety of advertisements including both display lines and body matter

The head shown at the top of Example 374 has a first deck two columns wide in two staggered lines of 36 point, with a single-column hanging-indention deck in four lines of 14 point No extra leading is used between the lines of the first deck, but the lines of the second are leaded 4 points The main single-column head in the first column of Example 374 consists of three staggered lines of 30 point, with 2 points of extra leading between lines The second deck is the same as that used with the head already described The second head to the right has a first deck of two staggered lines of 24 point, with 4 points of extra leading between lines, and a second deck of three pyramided lines of 12 point, also leaded 4 points The next head in the same column has a first deck of two staggered lines of 24-point Bodoni Bold Italic leaded 2 points and a second deck of two pyramided lines of 14-point Bodoni Bold Italic leaded 4 points The second single-column head in the first column consists of two staggered lines of 18-point Bodoni Bold, with no extra leading The head just below it consists of two staggered lines of 14-point Bodoni Bold Italic, with no extra leading And the two-column head at the bottom consists of two staggered lines of 24-point Bodoni Bold Italic, with no extra leading The tapered jim dashes are

A Heading Like This For Important Stories

King's Agent Asks Apology By De Blank

Governor General Defies President by Revealing Notes on Cabinet Men's 'Calculated' Discourtesy

Governor General Defies President by Revealing Notes on Cabinet Men's 'Calculated' Discourtesy

Manslaughter Laid to 5 Police

Eight Others in 3rd Degree Death Inquiry Indicted on Charge of Assault

Sees Rail Leaders On Eve of Parley

German Atlantic Flyers Alight at Labrador Port

Bank to Help In Refinancing

Stocks Rise on Assurance That War Is Over

Mrs. Pittman and Mrs. Ridley Beaten in Sea Bright Singles

EXAMPLE 374

3-point 954 An appropriate tapered "30" dash for use with such heads is 3-point 956, shown here

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The makeup of a front page of a modern newspaper (and of most other newspaper pages, for that matter), as stated before, should start at both the top and bottom of the page, rather than at the top alone, if the page is to be well organized throughout, to possess color and character both above and below its center fold

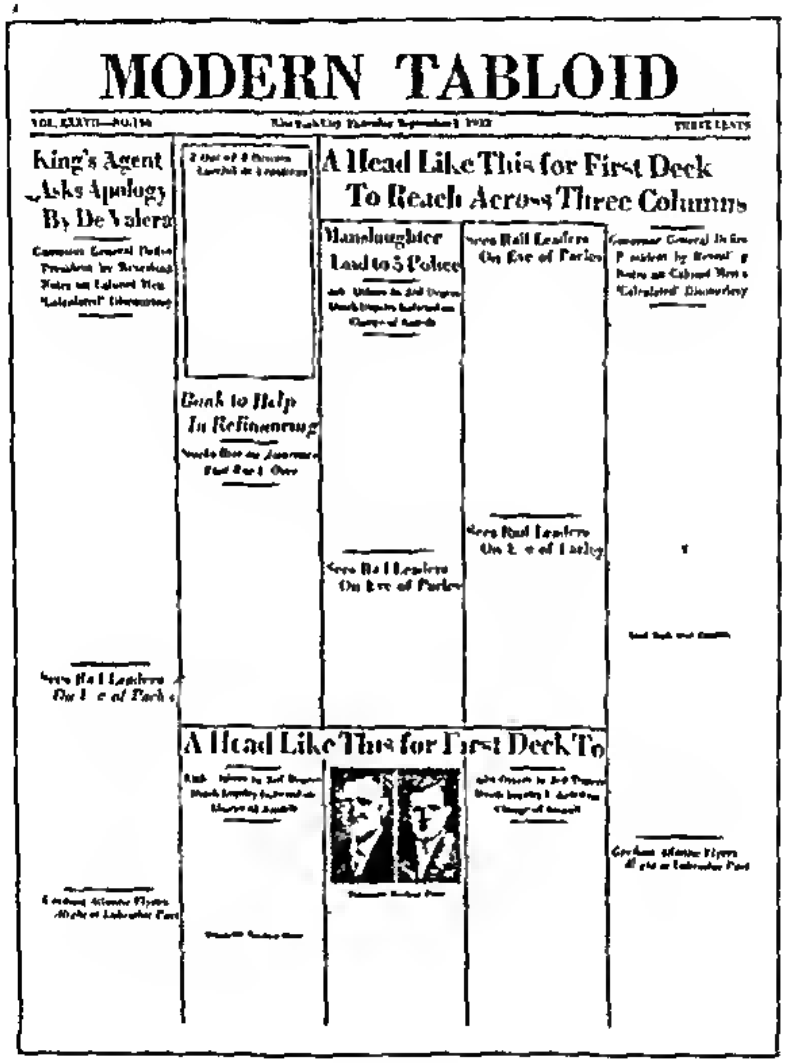
As our head dress is in Bodoni Bold and Bodoni Bold Italic, the nameplate at the top of the front page might well be in Bodoni Bold, or in a decidedly different face if pronounced contrast is desired, and the rules used with the date line be oxford rules, as the thick and thin strokes of such rules harmonize with the thick and thin strokes of Bodoni Bold But not all oxfords are appropriate for date-line and running-head use Some are too heavy, some too light, some too widely spaced (See Chapter 8) Linotype oxford 4-point 505 is about right When the oxfords used with a date line are placed with the light strokes inside, or toward the type line, they form a more attractive frame for the line than they would were both rules placed with their light strokes down, as stated before Cutoff rules might well be 2-point 403 single light rules

As a nameplate in 72-point Bodoni Bold capitals gives weight to the top of the page (a weight that will be considerably increased when the top-of-page heads are placed), it is advisable to place one or more fairly forceful heads, as well as several smaller ones, below the center fold, to keep the page from appearing topheavy and the lower half from appearing bleak

These below-the-fold heads should be placed to secure the typographic effects desired (but not too artificially), whether or not the stories they present must be jumped to other pages, and whether or not top-of-page stories are so long that they, too, must be jumped to make way for these below-the-fold heads Then the makeup should proceed from the top downward

The reduced showing of a rough paste-up of a front page (with body matter purposely omitted to emphasize the head breakup) presented in Example 375 suggests the force and liveliness that may be secured for a front page by the use of various sizes of Bodoni Bold and Bodoni Bold Italic

Observe that all heads on the page, because of its comparatively small size, were limited to two decks, although three or even four decks might well have been used for the head at the upper right had the story seemed important enough to call for such treatment. Observe the attention value of the three-column head, with cut treatment, toward the bottom of the page and the interest and force it gives to



EXAMPLE 375

that often-neglected part of a page. Note the attractive shape (oblong) of the box at the top of column two, and the liveliness of the single-column two-deck italic head immediately below the box. Note that the jim dashes and the "30" dashes harmonized with the head dress. Observe that all "floating" heads on the page (all heads over stories not "anchored" at the top or bottom) were limited to single decks; this on the assumption that heads over stories that did not rate preferred posi-

tions did not rate multiple-deck treatment The page, while purposely asymmetrical, was well balanced, and all elements on the page got along well with each other

A more conservative but attractively organized front page employing the same head elements, rules and dashes is shown in Example 376,

EXAMPLE 376

with two double-column and several single-column heads below the center fold

The main head, it will be observed, was held to two columns, and no box or cut was used This naturally gave the page n quieter appearance than that of the page suggested by Example 375. The two double-column heads below the center fold nnd the two single-columa heads below them were placed before the upper heads were put in

Another conservative front page—conservative, but not without

force—is suggested by Example **377**—a reduced showing of a rough paste-up employing the same head elements, rules and dashes

Observe that two double-column heads were used at the top of the page—two double-column first decks, with single-column subordinate decks dropping from them, one to the left, the other to the right, and

EXAMPLE 377

that those double-column heads were separated (and the top of the page brightened) by a single-column two-deck head in italic

Note that two double-column heads in italic were used below the center fold, and that a single-column box (oblong in shape) was tucked under the left half of the double-column head at the right top of the page, and that a single-column two-deck head was placed below the right half of the double-column head at the upper left The use of the box and the two-deck head, rather than two such boxes or two

such heads, added interest based on variety to the upper part of the page, and got away from the monotony and unnaturalness associated with a too-extended and too-exact balancing of paired units The smaller heads (each consisting of but a single deck) were stepped down from the right to the left, with the result that the page as a whole was well balanced, but not too obviously or seemingly artificially so

EXAMPLE 378

The introduction of a single-column halftone at the top of a front page, and a three-column single-line head in capitals below the center fold, with all top-of-page heads limited to a single-column width, made for a considerably different effect, as suggested by the reduced showing of another rough paste-up, Example 378

That page, also, was conservative, but it was livelier than the pages shown in Examples 376 and 377 Much of that liveliness was due to

the picture, of course; but no inconsiderable part of the movement at the top of the page was brought about by the single-column two-deck heads in italic to the left and right of the cut. While each unit at the top of the page was in exact balance with each pairing unit there, the page as a whole was kept from appearing artificially forced, by the spotting in of smaller heads at seemingly irregular intervals in the body and toward the foot of the page.

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Modern Tabloid–Inside Pages

THE INSIDE PAGE (reduced from a rough paste-up) suggested by Example 379 presented seven different kinds of heads, yet made use of only five fonts of display matrices—36-, 18- and 12-point Bodoni Bold, 24-point Bodoni Bold Italic, and 14-point Bodoni Bold with Bodoni Bold Italic.

The page had inviting liveliness, and plenty of force without being "noisy." No small part of its attractiveness was contributed by its pictures (three different widths of halftones, it will be noticed), but much of its general effectiveness was due to the variety, and without sacrifice of harmony, afforded by the seven different head combinations employed and the positions the various heads were given on the page As like head combinations were kept away from each other, each head stood out on its own. It did not have to "fight" other heads for attention. Even the smallest heads on the page had a fair chance at the reader. The main head, at the upper right, had a first deck in 36-point Bodoni Bold, with a second deck in 14-point Bodoni Bold. The two-column heads were in 24-point Bodoni Bold Italic. The single-column two-deck heads were in 24- and 14-point Bodoni Bold Italic. Some of the smaller single-column heads were in 18-point Bodoni Bold, and others in 14-point Bodoni Bold Italic. The overline used with the three-column cut was in 18-point Bodoni Bold. The running head was in 14-point Bodoni Bold. The cut legends were in 7-point Bold Face No. 2.

One of the most effective head treatments on the page (yet a treatment that comparatively few newspapers take advantage of) was the one near the top of column four, where a subordinate deck was used below a halftone complemented with an overline and a legend. The overline in that instance was in 14-point Bodoni Bold, the legend in

7-point Bold Face No. 2, and the three-line pyramid in 12-point Bodoni Bold. (The same sort of head treatment was used in Example 378)

Another lively looking inside page is suggested by the reduced showing of a rough paste-up presented in Example 380, in which four pictures were used, and all but two of the heads were in italics At

EXAMPLE 379

that, though, the different sizes and shapes of the three kinds of italic heads, and the positions given all heads on the page, kept the heads from clashing with each other or making for too much sameness.

The banner was in capitals of 36-point Bodoni Bold, with a second deck dropping into column three in 12-point Bodoni Bold. No cut on the page was given overline treatment, as the three half-column cuts were presented in the bodies of their stories, and the two-column cut was at the end of its story. Legends were in 7-point Bold Face No. 2.

Half-column cuts are particularly appropriate for tabloid newspapers They not only help to conserve space but do less interrupting of the reader than do single-column or larger cuts when presented in

EXAMPLE 380

the bodies of stories The stories, of course, run round the smaller cuts, whereas they have to jump over any larger illustrations presented in the bodies of stories

· 42 ·

Modern Tabloid–Editorial Pages

A GOOD WAY to make the editorial page of a modern tabloid different from its other pages is to increase the width of some or all of the columns on the page, to use a larger size of the regular body face in some or all of the columns, to employ more leading between some or all of the body lines, to use more white space beside some or all of the column rules, and to treat some or all of the heads somewhat differently from heads in other parts of the paper

This treatment, by opening up the page, giving it a better chance to "breathe," can be made to result in a page at once markedly but harmoniously different from the other pages

The editorial page suggested by Example 381 was unattractive It had several faults

The same size body face used in single columns was used for the double column, and without extra leading, with the result that those lines seemed too wide and were too crowded for easy reading Too many different and unrelated type faces were employed for the heads, and the rules used with two of the heads diverted attention to themselves from the type lines they were supposed merely to complement The shape of the masthead (horizontal, and inclined to squattiness) was unattractive, and its leadered lines wasted space The appearance of the alleged poem in the lower-left corner suggested plenty of dissonance And the semblance of a display advertisement at the lower right contributed a band of mourning to the obsequies of the page

There was nothing "terribly" wrong with the page It was merely ordinary, commonplace, unattractive

Much more attractive was the page suggested by Example 382, a reduced showing of another rough paste-up

It will be observed that that page consisted of two regular and two wider columns, but that neither of the wider was twice as wide as a regular, as in Example 381. At that, though, the first two columns on

EXAMPLE 381

that page (each 18 picas wide) were in a larger size (10 point) of the regular body face (7 point), with the wider lines opened up 2 points. As the two 18-pica columns and one column rule replaced three 12-pica columns and two column rules, some extra white space was available for use vertically on the page That space was divided three ways and placed on each side of the first column rule and to the left of the second—which helped further to open up the wider columns and enhanced their attractiveness and legibility. Only four fonts of matrices

Bold. Body lines of the blanked-out portion might well have been in 5½ point, solid, with minor display lines in 14-point Bodoni Bold The flush heads in the first column were in 18-point Bodoni Bold, as also

N·Y·U DAILY NEWS

Beaten in Sea Bright

Seen Rail Leaders On Eve of Parley

Heads Like This for Edits

Heads Like This for Edits

Heads Like This for Edits

Beaten in Sea Bright Singles

Bank to Help In Refinancing

Stocks Rise on Assurance That War Is Over

EXAMPLE 382

was the cut overline at the top of columns three and four. The legends under that and the other cuts were in 7-point Bold Face No. 2. The boxed heads at the top of the second column and in columns three and four were in 24-point Bodoni Bold Italic. The 1-point single rules used with those heads enclosed them attractively and without diverting

undue attention to themselves. The comparatively small black dots employed to separate items in columns three and four helped to brighten those columns without seeming to intrude. The two-deck head in column four was in 24- and 14-point Bodoni Bold Italic.

It will be noted that four small cuts (each half the width of a regular column) were used to enliven the page, and that all of those cuts were placed to "look into"—at any rate not "away from"—the items they complemented That "looking in" of the cuts helped to hold the attention of the reader to the column—much more so than would have been the case had the cuts been "looking away" from the items they accompanied.

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Modern Tabloid–Classified-Advertising Pages

WHILE the smaller size of the tabloid page may preclude the running of cartoons or crossword puzzles in the classified sections, banner lines, prominent subheads and occasional boxes and panels, together with a small amount of lively editorial matter, can be made to brighten up those pages considerably

The page suggested by the reduced showing of a rough paste-up presented in Example 383 is representative, in appearance, of classified pages in many newspapers

Despite the fact that more than sixty subheads were used (in 10-point Antique), the page as a whole was monotonous looking, with virtually nothing on it to reach out for the attention of the casual reader Yet that casual reader—many hundreds of him—is a potential buyer of space on such pages, and it is to the interest of publishers to make their classified columns attractive to him—physically attractive

Compare the appearance of the page suggested by Example 383 with the one suggested by Example 384 and note the easily applied devices that made the one much more attractive than the other

The banner at the top of the page (in 36-point Bodoni Bold) was much more attention arresting than the two-column stereotyped phrase, "Classified Advertisements," on the other page The prominent single-column heads (in 18-point Bodoni Bold) and the two more prominent double-column heads (in 24-point Bodoni Bold Italic) contributed liveliness, as also did the two single-column boxes (which, of course, should command higher rates) And that bottom-of-page banner, because bottom-of-page banners are rarely used on any but front

pages, and even there only occasionally, gave the page additional appeal through its unusualness. That banner, also, was in 36-point Bodoni Bold.

Despite the fact that several space-consuming items of display were used on the page, there were 676 income-producing body lines on

EXAMPLE 383

it against 439 on the other—a difference of 237 lines in favor of the more attractive page. And the reason for that was that the body lines of the attractive page, instead of being set in 6½ point, with eleven lines to the inch, as on the other page, were set in 5½ point with short descenders on a 5-point body, with fourteen lines to the inch.

But perhaps the most interesting matter on the page to the casual reader, once his attention had been attracted to the page by the various forms of display employed, was the editorial matter at the top of column three addressed directly to him. See Example 385.

Editorial matter of that sort might well be used in the classified-advertising section every issue—not merely kept standing, but reworded each time.

The body matter of Example 385 is in 7-point Excelsior No 1 on a 9-point body, with the heading in 18-point Bodoni Bold (held in to

PROFITABLE NEWS FOR BUYERS AND SELLERS

Looking for a New Home?

The Market Place for Used Cars

ONE OF THE LIVEST PAGES OF A LIVE PAPER

EXAMPLE 384

10½ picas, to allow for shoulders of white space between it and the column rules).

Copy addressed directly to the reader and that tells him how he personally can profit from the section with little or no inconvenience on his part should help considerably to make the classified section interesting to him And so should the use of differently worded banners in each issue—lines that call attention to the newsiness of the pages, to their value to the reader personally.

Banners worded like those in Example 384 might well be followed

up from issue to issue with dozens of other banners worded something like the ones in Example 386.

Ready Money Is Paging You

Those items you no longer have any use for—that abandoned furniture, washing machine, lawn mower, baby carriage, radio, used car and so on—and that now clutter up your attic or basement or garage can be turned into ready money through inexpensive small ads on this page Or you can rent that spare room or apartment or sell that house just as inexpensively

Many of the items advertised here today may suggest items that you yourself can cash in on

Form the profitable habit of studying this section every issue

Call Blank 123 for rates, and let our experts help you shape your selling messages

EXAMPLE 385

Today's Biggest Bargains in Classified Ads

Meeting Place of Landlords and Tenants

A Page That Appeals to Your Bank Book

Here's That Chance You've Been Seeking

EXAMPLE 386

As the same principles that apply to the placing of display advertisements on newspaper pages of larger size (see Chapter 30) also apply on tabloid pages, it seems unnecessary to show here any specific examples of effective display-advertising makeup for tabloid pages Nor does it seem necessary to show or discuss any other tabloid pages, as most of the principles discussed, and examples shown, in other chapters apply as well to the tabloid-size page as to pages of larger size

Sunday, September 24, 1934, the *Detroit Free Press* began presenting its Sunday classified-advertising section in tabloid form—five 12-pica columns to the page Some of the advertising arguments stressed by the *Free Press* in favor of that form were "half as many ads to page twice the visibility, less competition between ads, handier size for reference"

Although the term "modern tabloid" may suggest to many editors and publishers a paper of comparatively small page size making use of many pictures, the principles of type selection and arrangement set forth in this and other chapters on the modern tabloid apply just as well to the tabloid-size paper employing many illustrations as to the one using comparatively few pictures

44

Department Heads

IN A STORY in the *Linotype News* several years ago this writer made some statements about newspaper departments and department heads (meaning the departments in the *printed newspaper* —not the departments of the newspaper plant) that he believes are just as true now as he felt they were then.

"Whether the fact is fully realized or not by the average newspaper reader, the chances are that he likes the paper of his choice because he likes and has come to look for certain of its regular departments," ran that story.

(It was taken for granted, of course, that that average reader would want his favorite paper to be attractive physically and easy to read.)

"Regular departments," the story continued, "go a long way toward shaping the personality of a paper. For next to the character and ability of those behind it, its departments are the most vital things about it. They serve to differentiate it from other papers. They give it that 'something of its own,' make it stand out 'as itself,' clothe it with that 'rise up and step along' that a paper should have, really must have, to attract a growing following.

"Consequently, a paper is attractive in direct ratio as its departments are attractive; and the way to make it more so is to add more good departments or to brighten up the ones already carried.

"The more varied the departments the better, of course. For the more varied they are, the wider their appeal. Some of them should be addressed to boys and girls, but more to men, and even more to women, for women are the ones behind most of the subscriptions, and to whom most advertising is addressed.

"But this doesn't necessarily mean that the publisher—and espe-

cially the smaller-town publisher—should rush into signing up for a lot of more or less costly syndicated matter, however desirable such procedure often may be.

"It means that he should take advantage of many of the countless chances for good departments that offer right in his own and neighboring communities. It means that he should make the most of his present sources of news by presenting certain portions of it in regular departments, and should be quick to start new departments as it seems well to do so.

"If such departments are wisely chosen and kept interesting, readers will become accustomed to them and will watch for their appearance. Thus every member of the family can be appealed to—and made a booster of the paper. For, naturally enough, those department readers will come to have more and more respect for a paper which (can't we hear many of them say it?) 'plainly realizes the importance of the things that interest us most, and gives them the consideration they deserve—in special departments.'"

Accompanying that story were twenty or so department heads planned with the thought of the smaller-town paper in mind. No attempt was made to produce and show any elaborate or complicated heads. The heads were purposely kept simple. But each was planned to go well with its subject matter, and the rules and borders were chosen to harmonize with the type faces.

Several of those heads, which were laid out by Edward D. Chenery, are reproduced here, each with accompanying matter descriptive of the typographic elements employed in its construction.

Suppose we begin with a fairly light touch by presenting the head shown in Example 387.

Our Fashion Department

Conducted by PRISCILLA BLACK

24-point Caslon Old Face Italic 12-point Caslon Old Face Italic Caps and Small Caps
6 point Matrix Slide No 1334

EXAMPLE 387

The italics of Caslon Old Face and the lively border give the head a sparkle, and the name in capitals and small capitals a formal touch, in keeping with the subject matter.

· 44 ·

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The italics of Caslon Old Face and the lively border give the head a sparkle, and the name in capitals and small capitals a formal touch, in keeping with the subject matter

The use of Antique No. 1 and a three-line monotone rule produces a more prosaic effect, as suggested by Example 388.

Local and Personal

Items About Your Friends and Acquaintances

12- and 24-point Antique No 1 6-point Matrix Slide No 737

EXAMPLE 388

A restrained treatment of a related subject is brought about by the use of a single line of 30-point Scotch and an enclosing oxford rule, as in Example 389.

Rural Life Section

30-point Scotch 6 point Matrix Slide No 515

EXAMPLE 389

A stronger head, but not too strong for the subject, results from the use of three lines of Cloister Bold, with the main line in 24-point capitals, as in Example 390.

IN OTHER COMMUNITIES

Taken from Our Exchanges About People of Your Acquaintance

14- and 24 point Cloister Bold 5½-point Matrix Slide No 1870

EXAMPLE 390

The employment of a single line of 30-point Clearface Bold capitals and a crisscross border gives the head in Example 391 strength and considerable liveliness.

LIVE STATE NEWS

30-point Clearface Bold 6-point Matrix Slide No 1512

EXAMPLE 391

Century Bold and a zigzag border are responsible for the head for a radio department suggested by Example 392

Broadcasting Brevities

Radio News, Notes and Gossip

18 and 24 point Century Bold 6 point Matrix Slide No 1773

EXAMPLE 392

The use of a single line of 30-point Bodoni capitals and a double oxford rule gives us the simple and dignified department head suggested by Example 393

REAL ESTATE SALES

30 point Bodoni 6 point Matrix Slide No 735

EXAMPLE 393

Of course it is not intended to suggest that the typographic treatments given the seven heads just illustrated and discussed are the best possible treatments for the subjects represented Far from it Scores of acceptable variations of each head are possible, and many more distinguished variations

The main points to be brought out here are that certain kinds of type faces fit certain subjects better than certain other kinds do, and that some rules and borders lend themselves better to some faces and subjects than do other kinds

While department heads need not necessarily be limited to the faces regularly used for news or feature heads on the same pages (in fact it often is desirable to use other faces), many different department heads can be devised with the regular faces by arranging the lines and sizes in other than customary ways and by giving them rule, border or other ornamental treatment

Suppose we look at several different heads for a single department —heads designed for different issues of the *Linotype News*, most of them by Paul A Bennett

The head shown in Example 394, planned for an issue with regular news and feature heads in the bold branch of the Bodoni family, was

24-point Bodoni Bold Matrix Slides 3-point No 406c and 2-point No 404½ Dot 1s Border Matrix 6-point No 7

EXAMPLE 394

30 point Metroblack No 2 Matrix Slide 10-point 647 Star 1s Border Matrix 24-point No 815

EXAMPLE 395

kept in the same branch of the same family, but was differentiated from the other heads by the use of letter-spaced Bodoni Bold capitals complemented with top and bottom rules, two of them interrupted with rather small black dots.

Observe that the employment of two comparatively heavy and two comparatively light rules followed through with the thick-and-thin design of the Bodoni characters.

In an issue with regular news and feature heads in Metroblack No. 2, the department head was kept to the same branch of the Metro family, but was differentiated from the other heads by the use of capitals and three-line parallel rules trimmed away at an angle of forty-five degrees at each end and interrupted with rather large black stars, as shown in Example 395.

A lighter treatment was accorded the same word copy, for an issue with heads in Metrolite No. 2. (See Example 396.)

Observe that, although the same kind of rules employed with the heavier head in Metroblack No. 2 were used for the lighter head as well, they were interrupted with outlined stars, rather than black ones.

Still another treatment of the same word copy, for another issue with regular news and feature heads in the same branch of the same type family, Metrolite No. 2, is suggested by Example 397.

Observe that the first word, with the exception of the first letter, is in lower-case, and that the second word is in capitals. Note, also, that

the first word has been placed off center, to the right, with a small black dot before it, and the second word centered in the measure

30-point Metrolite No 2 Matrix Slide 10-point No 647 Star is Border Matrix 24-point No 863

EXAMPLE 396

36-point Metrolite No 2 Matrix Slides 3-point No 425 and 6-point No 1773

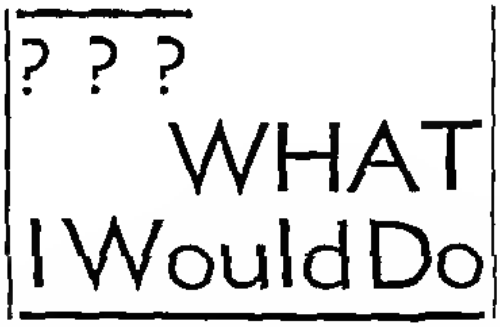
EXAMPLE 397

Examples 398 to 401 suggest four different treatments of another subject, most of them designed by Mr. Bennett.

Example 398 is in 24- and 30-point Metroblack No. 2, and Example 399 is in 24- and 30-point Metrolite No. 2.

24- and 30-point Metroblack No 2 Matrix Slides 4-point No 419 and 3-point No 425 Star is 18-point Border Matrix No 768

EXAMPLE 398



24- and 30-point Metrolite No 2 Matrix Slide 3-point No 406

EXAMPLE 399

Example 400 is in 24-point Poster Bodoni, and Example 401 is in 24-point Vulcan Bold.

It would be possible here to present many other attractive and appropriate treatments of the same word copy, and to show innumerable other department heads, but the various treatments already illustrated should suggest the well-nigh limitless possibilities in the way of department heads in any newspaper plant with a fair number of good

The head shown in Example 394, planned for an issue with regular news and feature heads in the bold branch of the Bodoni family, was

24 point Bodoni Bold Matrix Slides 3 point No 406c and 2 point No 404½ Dot is Border Matrix 6 point No 7

EXAMPLE 394

30 point Metroblack No 2 Matrix Slide 10 point 647 Star is Border Matrix 24 point No 815

EXAMPLE 395

kept in the same branch of the same family, but was differentiated from the other heads by the use of letter-spaced Bodoni Bold capitals complemented with top and bottom rules, two of them interrupted with rather small black dots

Observe that the employment of two comparatively heavy and two comparatively light rules followed through with the thick-and-thin design of the Bodoni characters

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Observe that, although the same kind of rules employed with the heavier head in Metroblack No 2 were used for the lighter head as well, they were interrupted with outlined stars, rather than black ones

Still another treatment of the same word copy, for another issue with regular news and feature heads in the same branch of the same type family, Metrolite No 2, is suggested by Example 397

Observe that the first word, with the exception of the first letter, is in lower-case, and that the second word is in capitals Note, also, that

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30-point Metrolite No 2 Matrix Slide• 10-point No 647. Star is Border Matrix 24-point No 863

EXAMPLE 396

36-point Metrolite No 2 Matrix Slides 3-point No 425 and 6-point No 1773

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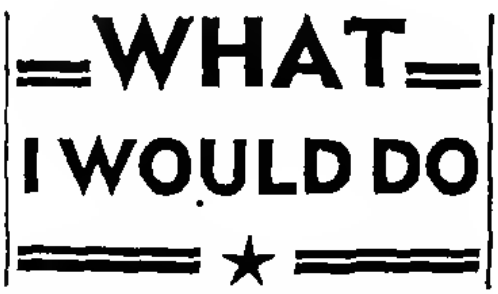
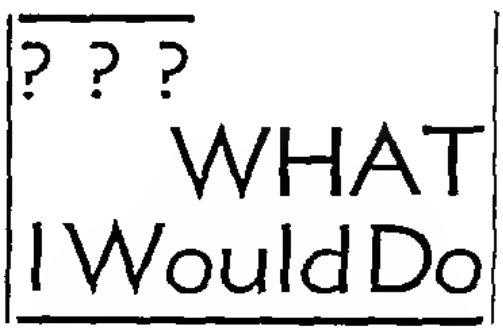


24- and 30-point Metroblack No 2 Matrix Slides 4-point No 419 and 3-point No 425 Star is 18-point Border Matrix No 768

EXAMPLE 398



24- and 30-point Metrolite No 2 Matrix Slide 3-point No 406

EXAMPLE 399

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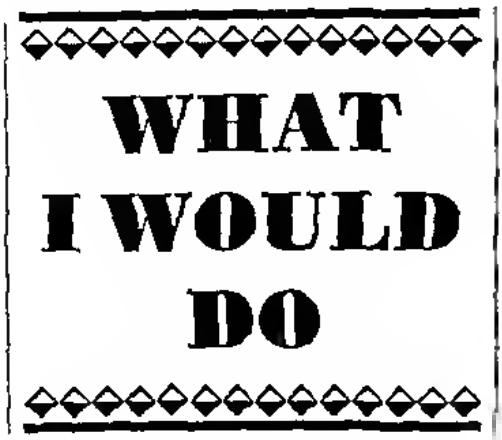
It would be possible here to present many other attractive and appropriate treatments of the same word copy, and to show innumerable other department heads, but the various treatments already illustrated should suggest the well-nigh limitless possibilities in the way of department heads in any newspaper plant with a fair number of good

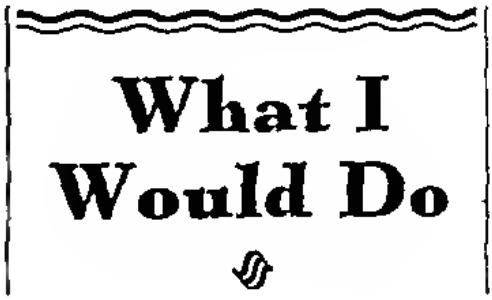
type faces, a fair assortment of appropriate rule and border material, and a staff member or members who understand the relationships of certain rules and borders to certain type faces

That is an important point—that certain rules and borders harmonize with certain type faces, and clash with certain others A type face can be good of its kind, and a rule or border be good of its kind,



24 point Poster Bodoni Matrix Slides
4 point No 407 and 10 point No 1603

EXAMPLE 400



24 point Vulcan Bold Matrix Slide 8
point No 141 Border Matrix 12 point
No 542

EXAMPLE 401

and yet when used together make an unhappy combination And certain faces good in themselves, as well as certain rules and borders good in themselves, are not good for use in newspapers

There is no great mystery about type faces and rules and borders Although some people, of course, have more native ability than others in the handling of printing units, an intelligent person can become fairly proficient at it after a fair amount of study and practice But he cannot reach that point overnight

The trouble is that too many people in the editorial end—the copy-starting end—of journalism have too little knowledge of the inner workings of the "back shop," and too long have taken it for granted that if they supply the words, the men in the composing-room somehow will manage to set them to the right "music"

But consider for a moment how faulty that assumption is, unless a newspaper has a man or men in the "back shop" particularly delegated (and *qualified*) to plan different and attractive and appropriate typographic effects In the composing-rooms of many newspapers the men are too busy at routine tasks—too busy fighting deadlines—too

busy "following copy"—to do any out-of-the-ordinary planning In fact, in many composing-rooms the men are not permitted to take any liberties with copy, but are obliged to follow instructions from the writing end of the business Consequently, in such plants, any unusual typographic planning has to be done before the "follow-copy" stage

Fortunately, however, many papers have art or planning departments with one or more staff members versed in the handling of typographic units

But to get back to department heads

When a department has to do with personalities or happenings of other days, it sometimes is advisable to give its head an old-time atmosphere, as suggested by Example 402

Who Remembers When?

EXAMPLE 402

Some newspapers sometimes employ Ben Day screens with type lines for department heads, as suggested by Example 403

FROTHYFACTS

EXAMPLE 403

While, as has been stated, department heads need not necessarily be limited to the faces regularly used for news or feature heads on the same pages, the department heads should not be decidedly heavier or decidedly lighter than the other heads If they are too far removed in either direction they will give the pages a spotty appearance

The use of reverse plates with solid-black backgrounds—with the type lines presented in white—is inadvisable, too Such plates make for spottiness, often are responsible for smudges on their own and opposite pages, and often show through on reverse pages The white lines sometimes fill in during the press run, particularly when reverse plates are used over and over again on flatbed presses that print direct from the type forms, rather than from stereotype plates When reverse plates

are to be employed for department heads, the backgrounds should be toned down by the use of screens. Even then such plates often are unsatisfactory, because of the possibility of the white lines' filling in.

Stereotypes or electrotypes of department heads, or the original type lines themselves, should not be kept standing in the forms when any of those printing units have become noticeably worn or battered.

When serial-story or other matter is cast from stereotype matrices received from outside sources and the heads on such matter are too ornate or too black or too light to go well with the other heads on the pages that will carry that matter, it is advisable to remove the heads from the resultant castings and to reset them in more appropriate faces.

Many of the faces illustrated in Chapters 4, 29 and 34 can be used to advantage for department heads.

45

Magazine and Book Sections, Gravure, Comics, Color, and Wrappers

THE NATURE of magazine and book sections suggests "bookish" treatments for such sections, particularly when they are presented in tabloid form, as most of them now are, especially in Sunday editions of metropolitan newspapers

Although many newspapers issuing such sections run five 12-pica columns on most of the pages, in many instances the leading pages (devoid of advertising) are presented in wider columns separated by strips of white space, rather than column rules, whereas on the five-column pages carrying advertising, column rules usually are employed, for display lines in advertisements placed side by side and not separated by column rules often "run into" and, at first glance, seem to form parts of, display lines in neighboring advertisements

The rear pages of some magazine sections make use of both strips of white and column rules—strips of white to separate columns of story matter from each other, and a column rule or two to separate stories from advertisements, or columns of advertisements from each other

The larger sizes of many book faces and other comparatively light faces can be effectively employed for heads in magazine and book sections But book faces should not be used for the regular body matter if such sections are printed from stereotypes on coarse-fibered newsprint and on high-speed presses—for reasons previously mentioned, particularly in Chapters 3 and 5.

Initial letters, too, are quite appropriate for magazine and book

sections—and so is the employment of color In fact, color is coming to play an increasingly important part in virtually all sections of the newspaper, as pointed out later in this chapter

Some newspapers are now presenting their magazine sections in gravure and colorgravure

Among the many type faces that can be used effectively for heads in magazine and book sections are many of those shown in Chapters 4, 29 and 34, particularly in Chapter 34

See Examples 273 and 274

Gravure and Colorgravure

Much progress has been made in recent years in the gravure and colorgravure branches of printing, and more and more newspapers and advertisers are coming to employ gravure and colorgravure

While it is not the purpose here to describe in detail how gravure printing is done, it is the purpose to point out the kinds of type faces, kinds of artwork, kind of paper, and colors of ink, that have proved and are proving successful in gravure printing

And this writer can think of no more authoritative or compact way of accomplishing this purpose than to present extracts from an article in *Printers' Ink Monthly* entitled "Taking the Mystery Out of Rotogravure"—an article prepared by that publication with the assistance of gravure experts with the Kimberly-Clark Corporation, Art Gravure Corporation, Neo Gravure Corporation, Alco-Gravure, Inc, the *New York Times* and the *Chicago Tribune* And here are the extracts

"Intaglio, gravure, rotogravure, photogravure—all are one and the same thing The basic process involves printing from a copper surface on which the design or picture has been depressed by etching The term 'intaglio' is the general term describing all processes of this kind the word itself meaning 'incised or counter-sunk' Sheet-feed gravure is different from other gravure in only one respect—the job is printed from flat sheets on a flatbed press, rather than on a web rotary press With the web rotary press, rolls of paper are used

"There are three basic methods of printing (A) Relief or raised surface, to which the term 'printing' is commonly applied, (B) Planographic, or surface, which takes in lithography and offset, (C) Intaglio, or subsurface, which takes in all forms of gravure" (Relief printing is the kind employed by nearly all newspapers for all but gravure printing)

"In intaglio, or subsurface, printing, the design is either carved or etched below the surface When the design is etched into a flat plate with acid, through the medium of a sheet of sensitized gelatin, on which it has been produced by photography, the process is known as 'photogravure' When this method is applied to a copper cylinder, the process is called rotogravure

"In rotogravure, the copper cylinder revolves in an ink fountain, coming out covered with ink A thin steel blade, the length of the cylinder, known as the 'doctor blade,' oscillates across the surface of the cylinder, wiping all the superfluous ink from it This leaves the surface of the cylinder clean, the ink remaining only in the etched depressions The paper passes between the copper cylinder and a rubber impression roller which forces the paper into the etched parts The ink is thus deposited on the paper

"The fundamental advantage claimed for gravure is that the process reproduces the finest gradations of tone values that an original subject may contain Fine detail may be shown in the shadows as well as in the lighter tones

"This greater depth of color is obtained because of the varying depths of the etched depressions The result of these varying depths is that different thicknesses of ink are deposited on the paper in the different tones This produces extremes of contrast that make for beautiful reproduction It permits the contrasty type of illustration that is so popular with many advertisers In other words, a faithful likeness is the big advantage claimed It produces a soft, velvety appearance, reproduces soft tints and delicate shadings and achieves a lifelike brilliancy of detail

"Although different screens are available, it is probable that ninety-nine per cent of rotogravure work is done with the 150-line screen The screen is invisible to the naked eye, but can be seen under a strong glass This is partly due to the fact that it is partially etched away by acid during one phase of the process A screen is used to create little wells or cups to hold the ink, otherwise, solid masses would carry surplus ink and spill over on the printed surface

"There is no make-ready in rotogravure Printing starts immediately after the cylinder is put into the press

"In rotogravure the tendency is for type matter to reproduce more softly than in letterpress printing This is an important point to bear in mind when selecting type faces for rotogravure reproduction It is

also essential to give thought to the fact that the fine screen used is likely to break up letters that have delicate curlicues Moreover, the screen accentuates the heavier lines

"Don't use a 'thick-and-thin' type face, especially in the smaller sizes Select strong, even-weight type

"Don't use large blocks of small-size type—6 point, for example

"Don't use smaller than 10 point where type is to be surprinted over a tinted background

"Don't use smaller than 10 or 12 point if the type is to be in reverse —white on a dark background

"Don't use a design background for reverse type

"Don't use reverse type on a light or varying background

"In preparing layouts for the rotogravure printer, exercise care to keep the layouts clean

"Use a good grade of bristol board

"Headings and captions should be set in type, actual size, and perfect press proofs attached with library paste in the spaces allowed

' Type matter for advertisements should be set actual size, but the press proofs should be attached to the layout only when it is possible to locate them in exactly the correct position Otherwise, type proofs should be sent separately

"To eliminate the shadows cast by the edges of proofs that are pasted to the layout, it is advisable to run a thin line of Chinese white around each edge

"Two duplicate proofs of all type matter should be furnished

"Don't paste photographic prints to the layout Indicate where they are to go and send them in separately

"Draw layouts to actual size

"Be sure that good press proofs are furnished

"Borders and decorations may be drawn or pasted on the layout

"Pen-and-ink drawings, dry-brush work and oil paintings reproduce excellently when a generous range of tone values is used A charcoal drawing does not reproduce so well, because it usually lacks that range of tone With oil paintings it is necessary to consider that the brush marks may be exaggerated, because rotogravure printing picks up every detail Also, where the work is in color, the photographic print supplied for copy should be made from a color-separation negative in order to retain original tone values

"In brief, one of the chief values of the process is that it is capable

of reproducing a full gradation of tones, holding fine details in the deepest shadows as well as in the middle tones and higher lights Consequently, to use line may mean losing one of the principal advantages of rotogravure

"Wash drawings are good, especially the poster type, where the tints are blocked in quickly and not worked over too much A muddy or streaky wash is exaggerated in the process Opaque colors are usually better than transparent, for brush marks and drying lines do not show so plainly

"Pen drawings with a technique that produces fine gradation of tone values lend themselves well to rotogravure Dry-brush work frequently makes attractive rotogravure, particularly when a generous range of tone values is used

"The reproduction of photographs is, of course, one of rotogravure's strongest points In fact, it is claimed for it that it more closely approximates photographic originals than any other method of printed reproduction There is no doubt that photographs are the best sources of illustration

"Photographs should be selected with care Photographs that are contrasty, chalky or flat, lacking detail in the highlights and having heavy shadows also lacking detail are unsatisfactory Photographs that are brilliant and sharp, containing full tones, with the point of highlights pure white, are preferable to prints that are flat, because rotogravure softens

"Avoid photographic prints with a rough egg-shell or linen finish When the photographic print has a rough surface, the surface may reproduce and give a grainy appearance in the final result

"Do not greatly enlarge or reduce a photograph Good judgment will indicate the proper limits, after examining the print closely

"Photographs for rotogravure usually do not need much retouching, except where definite changes in the print are wanted, inasmuch as the retouching of negatives and positives is part of the process

"There is some difference of opinion as to whether dull or glossy prints are better for rotogravure reproduction when photographs are used The printing companies favor the glossy print Some photographers, on the other hand, insist that, by making their prints on suitable paper, dull prints may be used that will give even better results than glossy prints There is no doubt that the dull print calls for special knowledge on the part of the photographer of the problems of roto-

gravure reproduction, and where this knowledge does not exist a glossy print should be furnished

"Soft-focus photographs can be handled, and sometimes the results are exceedingly good However, more often the details are likely to be further softened by the thin ink that is used, which has a tendency to spread slightly when it reaches the paper Consequently, if a picture is used, the details of which are already soft, and if these details are further softened by the process, a blurry reproduction may result However, if a part of the picture is diffused to center attention on the part to be emphasized, the process will turn in an excellent job

"Rotogravure is a full-tone process When suitable originals are used, it gives an almost perfect reproduction It has unusual depth of color because of the varying depths of the etched depressions, the result being that different thicknesses of ink are deposited on the paper in the different tones The thickness of each tiny mound of ink depends on the etching depth This produces extremes of contrast

"In a background of varied tones, rotogravure reproduces the details perfectly In a background of a solid tone, it reproduces a perfectly even tone over all Attractive results may be secured by the use of middle-tone and solid rototint backgrounds Some outstanding effects have been obtained through the use of pattern backgrounds by employing wallpaper designs, fabrics, tapestries, laces, etc Care must be taken, however, to select a material that will reproduce as desired

"The pattern should not be so prominent that it will detract from the advertisement The texture should not be so coarse that it will cast heavy shadows The colors must be suitable for good reproduction Some colors photograph light, some dark, unless the photographer is capable of securing the proper orthochromatic rendering, the reproductions may be very different from the results expected As a general rule, it is advisable to use neutral shades, like grays and browns

"When a photographic or wash-drawing illustration is to be reproduced as a silhouette on a middle-tone or solid rototint background, the copy should be prepared in one piece, that is, the illustration should be attached to a mount of the background For a plain middle-tone background, use a light-gray mount with a smooth surface For a solid rototint background, use a black mount with a smooth surface For a pattern middle-tone background, use a photograph of the material containing the pattern, instead of using the material itself as a mount

"Some advertisers furnish complete positives of advertisements and, at times, the question arises as to which is preferable, positives or original copy Almost without exception, original photographs, either pasted together or in separate units with dummy layouts, are preferred A good reproduction can be secured from a positive if it is properly made

"Reproductions from halftone proofs are rarely satisfactory, due to the screen Line copy, however, reproduces well from good press proofs of line-cuts

"When a border or panel is drawn for rotogravure, it is well to keep the lines of uniform density, unless varying tones are desired in the finished production

"Do not mark anything on the face of copy that is not to be reproduced Make a flap of tracing paper and indicate instructions, or put them on the back of copy Use a soft pencil and mark lightly

"Heavy and dark backgrounds must be used with discretion for rotogravure Too often, the heavy inking brings unsatisfactory results —especially where the subject is very light and full of fine details

"As to paper stock, a super-calendered slack size—a paper that has great absorptive power and capacity, so that the thin liquid ink used may spread slightly without showing through on the opposite side—affords the best results The ink used is much more fluid than ordinary printers' ink, being about the consistency of thick soup

"Ink of any color may be employed in gravure, but experience has demonstrated that the best results, particularly in newspaper rotogravure, are obtained with brown, green and black

"Brown is the most popular, for a variety of reasons Perhaps the most important is that brown is a warm color and results in pleasing effects It most uniformly approximates the original copy And—based on actual tests—it outpulls other colors used in rotogravure, especially in newspaper work Finally, for reasons that are somewhat obscure, brown was the first color used for newspaper rotogravure, and, while it would not have continued in use if it did not produce the desired results, there is no doubt that its popularity is due, at least in part, to this fact"

Concerning colorgravure, J Thomson Willing of the Gravure Service Corporation, New York City, recently informed this writer

"In quantity production of pictorial color copy, there have bee two great problems—register and clarity of tone when one wet colo was superimposed on a previous color still wet But these problems have been solved, and often now it is impossible without analysis to determine whether more than one color has been used on a certain spot A speed that makes for the almost simultaneous imposing of one color on another stops all 'out of register'

"Color photography of copy gives an exact determination of the quantity of each ingredient of the three primary colors—blue, red, yel low—thus making it possible to secure a non-variable facsimile of copy

"There are three possible forms of copy available for colorgravure Photography, oil paintings or water-color renderings Each of these has definite advantages for special uses

"Color photography is beyond all question the best method of rendering textures, textiles or factual objects and packages A color photograph will show the purchaser of the advertised product what be is to get as nothing else can

"Oil paintings can give fine results, as the brush technique can be effectively retained, especially if the painting has been done in a high key of color

"Water-color copy gives brilliant effects with surety It is desirable that color designs be complete, and not provided in separate units to be assembled Assembling in a gravure plant, though possible, is diffi cult When text type is to be used, it can be flashed onto a surface It must not be pasted on a color surface, but clean black proofs of it sup- plied A few special colors, such as emerald green and magenta, are to be avoided, but otherwise it is easy to get a full range of rich, glowing color in gravure

"In color photography we have the selection of one of three meth- ods—the Finley plate, the Lumiere, or Agfa, and the direct color- separation method The Finley plate method is the most rapid for the recording of instantaneous movement, but it is difficult to get reliable results from this, because it in itself is a screen

"In the Lumiere, glass transparencies can be given to the gravure plant and color separations made from them

"In the direct method, the original photographer will supply sep- arations and color guides These can be reproduced, then duplicated and proved, and color progressives provided with final proof"

Comic Sections

Little if anything can be done to make attractive pages—attractive hysically—of pages filled or nearly filled with comic strips. The strips ften vary decidedly in weight from unit to unit within the same strips, nd even more so from one strip to another. Usually the strips clash ith each other and the other units of composition on a page, to the hysical disadvantage of the page as a whole.

However, comic pages have been found by many newspapers to be irculation builders and holders and so are run as a matter of course.

Usually such pages are run toward the end of a paper, and often as eft, rather than right, pages, as right-page space often is preferred by dvertisers.

Example 404 suggests a page of comics and an installment of a erial story from the *Tacoma* (Wash.) *Times* that was well organized, onsidering the material to be presented.

Note that that page (a left page) presented its lighter columns to he left, and its heavier to the right, and that, although the top strip resented more weight than some of the others, the other fairly heavy nits at and toward the bottom of the page kept the page from appearng top-heavy.

Observe, also, the unusual head treatment, with the seven heads (all in the same face, Cheltenham Bold) presented vertically at the eft of the strips, rather than at the top of the first one and between it nd the others, which made possible the employment of more white space between the strips and so helped the appearance of the page.

Comic strips often are employed on feature, sports, classified-dvertising and other pages, and many newspapers present entire secions of comics in color.

Many national advertisers employ colored comics in newspapers to publicize their products, and many national advertisers, appreciating the popularity of colored comics, issue specially prepared comic papers of their own for distribution through dealers.

Run-of-Paper Color Advertising

That run-of-paper (R-O-P) advertising in color is becoming increasingly popular and that more and more newspapers are equipping their plants to provide R-O-P color is attested by the fact that more

EXAMPLE 404

than forty times as much R-O-P color advertising was run by United States newspapers in 1934 as in 1930 And this was independent of the comic, gravure and magazine or special-section color advertising run

"In round figures, and taking into consideration only color *exclusive* of comics, roto, magazine or other special sections, R-O-P color in the United States has jumped from a paltry $15,000 in 1930 to around $600,000 in 1934," stated Bice Clemow, in the July 13, 1935, issue of *Editor & Publisher*, following a survey made by that publication

The same issue of *Editor & Publisher* presented a list of 541 United States daily or Sunday newspapers (in forty states and the District of Columbia, and representing more than one-fourth of the dailies in this country) offering R-O-P color—a list presented through the courtesy of the business service department of the *Chicago Tribune*

"In the first place," Mr Clemow further stated, "whereas there are 541 offering daily or Sunday R-O-P-C, indications are that not more than ten per cent of these were in the field five years ago Secondly, failure of many papers, perhaps more than half, to keep accurate records on R-O-P-C as they do in all other categories indicates that, for these papers at least, growth has been without promotional stimuli Thirdly, although 541 signify their willingness to take R-O-P-C, at least a hundred of this number have had little to date

"The growth represented in the 'forty times in five years' figure is general for both large and small papers—for those operating with a simple, inexpensive and perhaps home-made color fountain as well as for those papers with the latest color attachments or complete presses Further proof of this fact is contained in the listing of papers offering R-O-P-C In the decided preponderance are those dailies announcing 'black and one color' space offered

" An additional charge ranging from twenty-five to seventy-five per cent of the black-and-white line charge is common practice for R-O-P-C Slightly over one-third additional seems to be the average

"As regards 'editorial attitude,' the question of color in the smaller dailies drew forth lively discussion at the preliminary meeting of smaller dailies at the convention of the American Newspaper Publishers' Association in New York City in April Several publishers commented before the members that they were refusing color because it gave emphasis to a single ad for which proportionate compensation could not be levied Others openly acknowledged that they were

holding back because of the effect of color on newspaper appearance, although later discussion brought out that some of this minority antipathy was against poor color printing and not against the idea itself

"There can be no doubt, however, in the face of much evidence that R-O-P-C is established and, although still in infancy, growing at an attention-arresting pace "

Newspaper Wrappers

Many a newspaper that looks attractive or fairly attractive when it comes off the press, and is fairly easy to read, is decidedly otherwise when it reaches a subscriber by mail Some papers sent out as singles —individually wrapped—are rolled so tightly in the mail-room that it is difficult for the receiver to unwrap them without tearing, and have become so crumpled that it is difficult for him to flatten them out and to keep them from rolling up as he attempts to read them And a too liberal use of paste in the mail-room often results in the mutilation of newspapers

A friend of this writer's, an exchange editor who receives scores of newspapers by mail weekly, and who has to look them over quickly if at all, declines to unwrap some of the papers received

"It isn't that they couldn't be valuable to us," he once told this writer "They could be But the harder they make it for us to let them prove it, the less chance they get to do it Some of them have been squeezed and twisted so much in the mailing that any receiver would have to have more time and patience than we have to be willing to fight his way through their wrinkles and creases "

While sympathizing with that editor's point of view, this writer remarked "But an exchange editor with many papers to choose from is hardly to be compared with a person who receives, say, only one paper by mail, and his favorite one, at that "

"True enough," the editor replied "That person would read that paper, or attempt to do so, no matter how handicapped But he wouldn't thank its editor or staff members for making it difficult He would though, you can be sure, whether or not he ever told them so appreciate their making it easier to read "

Many singles are wrapped in cut-up sections of exchanges—surely no good advertisement for the papers inside Others are mailed out neatly enough, perhaps, in remnants of blank newsprint

But printed wrappers can be much more effective, in an advertising way, and newspaper publishers should be interested in advertising their commodities all the way from the mail-room to the home or office of the person or firm receiving copies by mail

Certain rulings have been made as to the kind and amount of printing that legally may be employed on newspaper wrappers, but there is room enough within those rulings for many publishers to improve the effectiveness of their wrappers

In response to a letter addressed by this writer to the Postmaster General, Washington, D C, the following statements were received from the Post Office Department as this chapter was being written

" With reference to the item which you wish to include in your manuscript on 'Newspaper Makeup,' regarding newspaper wrappers, you are informed that while this office is not unaware of the desire of publishers to dress up the wrappers of their publications, it is not contemplated that under Section 552, Postal Laws and Regulations, the envelopes or wrappers, etc, used by publishers in mailing copies of their publications at the second-class rates of postage shall contain other information than the following

" 'The name and address of the person to whom the matter shall be sent, index figures of subscription book, either printed or written, the printed title of the publication and the place of its publication, the printed or written name and address without addition of advertisement of the publisher or sender, or both, and written or printed words or figures, or both, indicating the date on which the subscription to such matter will end, the correction of any typographical error, a mark, except by written or printed words, to designate a word or passage to which it is desired to call attention, the words "sample copy" when the matter is sent as such, the words "marked copy" when the matter contains a marked item or article' "

Surely, the well written and edited, attractively set, made up and printed newspaper sent out by mail in a single wrapper deserves a well worded and attractively printed wrapper—one that both protects and reflects the superior product it contains

Glossary of Technical Terms

agate 5½ point type, unit of measurement used by most American daily newspapers in computing the depth of a page or an advertisement, weeklies usually compute depth in inches, as also do some of the small dailies, see type

bank a section of a multiple section head same as deck, a cabinet or bench designed to receive type or other units of composition, see drop

banner a large or comparatively large head extending across a page, a streamer, sometimes called a line see sky line streamer

Ben Day pattern a pattern of lines or dots used to tone down heavy types or rules or solid areas in cuts or to provide a shaded background for types or pictures

blanket sheet a newspaper with unusually wide and deep pages

Bodoni dash a tapered dash thicker in the middle than at the ends, see French rule

boilerplate news or feature material received by publishers in the form of stereotype plates or the casts from stereotype matrices received from outside sources, the term boilerplate was originated when the American Press Association established its Chicago office in the same building with a sheet iron foundry, and a printer jokingly referred to the stereotypes as coming from a boilerplate factory

border a type high typographic unit with an ornamental printing surface, several such units combined, with or without rules, the printed result secured from such units, a typographic frame, a border, shoulder or margin of white space, see rule

box news feature or editorial matter enclosed by rules or borders and forming a square or oblong

bumped heads heads of the same structure, or nearly the same, placed side by side in a form, tombstone heads

by line the signature line of the writer of a story— By John Doe'

canopy head a head with a first deck three or more columns wide, with subordinate decks dropping from the extreme left and right of the first deck, sometimes the same as a combination head

chase a metal frame into which a form is locked before being sent to the stereotyping department or pressroom

column rule a rule used to separate columns

combination head a head of two or more sections the first deck of which extends across two or more closely related stories

composition assembled types, slugs or other typographic units

crossline a single line of type (in a multiple deck head) occupying the full width of the measure

cut a halftone, line cut, plate or any other kind of engraving, an electrotype or stereotype

cutoff rule a rule used to separate advertisements or stories or other units of composition, a full width rule in any given measure

deck see bank, and drop

double rule same as oxford rule, or Scotch rule, but not the same as parallel rule

drop a subordinate bank or deck, or sequence of such banks or decks

drop line head a head of two or more type lines with second and following lines indented to the right to suggest a flight of stairs, a stagger, or step, head

dummy a chart, graph, or sketch, usually in miniature outlining a makeup plan, see format, and layout

ear composition to the left or right or on each side of a nameplate, or title line

em the square of any type body size, in this country, straight composition usually is measured by ems, a 6 point line 1" wide containing 12 ems a 12 point line containing 6 ems and so on, a pica em, or pica, a standard unit of measurement among printers in this country, is 12 points, or approximately 1/6", an em

quadrat or quad, is sometimes called a mutton quad to avoid confusion with the sound of en quad

en one half of the width of an em in the same font, an en quad is sometimes called a nut quad to avoid confusion with the sound of em quad

flag statement of ownership principles and so forth beneath the name of a newspaper, now usually at the top of the first column on the editorial page, masthead.

flatbed press a press that prints from flat forms

flush head a head the line or lines of which begin at the extreme left, or end at the extreme right, of any measure, usually meaning at the extreme left

folio a page number— Page 2, or 2 , a size of paper

font an assortment of types of a single style and point size

form made up composition

format the physical plan or characteristics of a publication or other item of printing, see dummy and layout

French rule a tapered rule or dash thicker in the middle than at the ends, see Bodom dash

fudge a mechanical device that fits into a printing press cylinder and that contains tapered slugs or slugs or hand types supplemented with tapered leading material for the printing of late news bulletins, in areas left blank on front pages after the regular forms have gone to press, the printing secured from such a device

galley a three sided metal or wooden tray used to contain composition before it is placed within a chase

hanging indention head a head the first line of which is full width with following lines uniformly indented to the right

height to paper type high, in this country, 918"

imposing stone the stone topped or steel topped table on which forms are locked in chases

inverted pyramid head a head the first line of which is full width with following lines centered and increasingly indented from line to line, a pyramid head

jim dash a comparatively narrow dash often used between the decks of a multiple deck head or under a head or between items in a column or department

jump head a head over part of a story continued from another page in the same issue

layout a sketched outline of a page, or part of a page for the guidance of compositors or makeup men, a picture or group of pictures given special treatment for a story see dummy, and format

lead (pronounced led) a strip of metal less than type high and that can be up to 4 points in thickness, used to separate type lines or other units of composition, strips 6 points or more in thickness are called slugs

lead (pronounced leed) the first paragraph or first few paragraphs of a story

leader the most prominently presented story on a front page or the leading editorial a dot or hyphen or sequence of dots or hyphens used in some kinds of composition

legend the line or lines under an illustration sometimes erroneously called a caption

line gauge in this country a printer's instrument of measurement usually marked off in picas half picas and agates and sometimes as well, in inches and fractions of inches, sometimes called a pica stick pica rule, or rule

logotype a single type high unit of composition incorporating two or more characters for use together, two or more characters somewhat cut away on one or both sides to bring about a closer fitting of the characters when used together, sometimes applied to a nameplate or title line

lower case letters the smaller letters (not capitals) in a font

make ready the pressroom process of preparing a form for printing

masthead same as flag

matrix, linotype a small brass mold bearing in intaglio on its casting edge one or two printing characters (or blank areas in the case of spacing matrices), from such molds type characters on linotype slugs are cast.

matrix slide a brass mold several picas long and that can be as long as 42 picas from which a rule or border is cast on a slug composing machine

matrix, stereotype a unit of specially prepared paper bearing the impression of a type form, from such units flat or curved stereotype plates are cast

mitered rule a rule one or both ends of which have been cut away at an angle

mortise an opening cut through an illustration for the insertion of type lines or orna ments or through type lines for the inser tion of other type lines or illustrations or ornaments

must story any story that the publisher or edi tor or someone else in authority has or dered inserted in a certain edition

mutton quad same as em quad

nameplate the line at or near the top of a front page and sometimes at the top of other pages presenting the name of a paper, title line, logotype, sometimes er roneously called the masthead or flag

nut quad same as en quad

over banner a banner above a nameplate sky line streamer

overline or lines the line or lines immediately above and relating to an illustration

oxford rule a rule with one thick and one thin stroke running parallel with each other sometimes called a Scotch rule or double rule, not the same as parallel rule a double oxford rule is a three stroke rule with one central thick stroke and two outer thin strokes, see parallel rule

parallel rule a rule of two or more strokes of the same weight running parallel with each other, not the same as an oxford, or Scotch or double rule which incorporates both thick and thin parallel strokes

patent insides sheets of printed pages of news and feature material and sometimes adver tising purchased by some publishers from outside sources to form parts of their papers, such pages often are inside pages and are used to back up outside pages of home print , same as ready prints

pica in this country, 12 point type, approxi mately 1/6", the standard now used by American type producers is 166"—the 12 points making a pica thus becoming each 01383"—for convenience usually called 014", see type

point a unit of measurement for typographic material, in this country, about 1/72" or 01383" or 014"

pyramided advertisements advertisements ar ranged upward and to the left or right on a page usually meaning to the right with the largest display in the lower right corner

pyramid head when this term is used in verted pyramid usually is meant

quadrat a quad, a less than type high blank printing unit, see em and en

quotes quotation marks

ready prints same as patent insides

reverse plate a printing plate photo-mechani cally reversed from type or decoration or illustration so that black design on white paper becomes white design against black background, may also be printed in col ored inks to change background

R O P run-of paper

rule a type high printing unit consisting of a line or lines, see border and line gauge

running head the name and date line usually at the top of all but front pages in a newspaper

Scotch rule same as oxford rule or double rule but not the same as parallel rule

side head a flush head

sky line streamer same as over banner

slug a line of composition produced on a slug casting machine, a less than type h gh blank printing unit 6 or more points thick see lead (led)

spaceband a steel device consisting of two co operating wedges for the automatic spac ing of lines on slug-composing machines

spread head a multiple-deck head with one or more decks three or more columns wide but less than the full width of a page

stagger head a drop-line, or step, head

step head r drop line, or stagger head

stick a container in which a hand typesetter assembles types, on slug composing ma chines the container that receives the slugs after they have been ejected from the ma chines, on slug casting machines the con tainer that carries matrices assembled by hand about two inches of composition

streamer same as banner

swash letter any letter designed with a flourish or swinging loop for more decorative effect

30 dash a dash used at the end of a story many tales have been circulated as to why 30 came to mean the end of a story to journalists and printers but the most gen erally credited is that the expression was adopted from the telegraphers symbol 30 meaning the end of a message

title line same as nameplate, see logotype

tombstone heads same as bumped heads

turtle a curved container into which a type form was locked in the days of the type revolving press, see turtle truck

turtle truck a movable table on which a form is moved about the composing room and to and from the stereotyping department, frequently abbreviated to 'turtle'

type before 1886, when a uniform point system was adopted by the United States Type Founders Association, type sizes were designated by names The most commonly used names and their equivalents in point sizes were

excelsior or minikin	3 point
brilliant	4 point
diamond	4½ point
pearl	5 point
agate or ruby	5½ point
nonpareil	6 point
emerald or minionette	6½ point
minion	7 point
brevier	8 point
bourgeois	9 point
long primer	10 point
small pica	11 point
pica	12 point
english	14 point
columbian	16 point
great primer	18 point
paragon	20 point
double small pica	22 point
double pica	24 point
double english	28 point
double great primer	36 point
double paragon	40 point
meridian	44 point
canon	48 point

Types larger than 48 point were designated as 5 line pica (60 point), 6 line pica (72 point), and so on Whereas, before 1886 excelsior and paragon represented *specific sizes of any type faces*, today Excelsior and Paragon are formal names of linotype faces available in *various sizes*

type high in this country, a printing unit 918" high, height to paper, in other countries, this measurement differs from 918" to 9893"

upper case letters capital letters

web perfecting rotary press a press that prints from curved stereotype plates on rotating cylinders on paper fed from a roll or rolls, and on both sides of the paper at one time

well makeup a page with advertisements to the left and right, with news and feature matter between

widow a line containing only one word part of a word or other brief sequence of type high characters

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